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THE JERUSALEM POST MAGAZINE

Friday, July 22, 1983





In this issue

On the cover: Sennacherib enthroned.

Drawing by Judith Dekel of Lachish

Avi Temkin examines the foreign-debt crisis; Macabee Dean hears Haim Ben-Shahar's views on the economic situa-

Mark Segal interviews Middle East experts Daniel Dishon and Asher Susser.

Abraham Rabinovich writes about ancient

Wim van Leer rediscovers an old song. 10

Telereview by Alex Berlyne.

The Book Pages.

In the Poster Pullout Music and Musicians Dance Chess TV and Radio Schedules Cinema Rock, etc. Matters of Taste The Art Pages

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HAIM BEN-SHAHAR gives Post reporter MACABEE DEAN his diagnosis of this country's economic 'woes.'

ON A per capita basis, Israel's foreign debt is the world's largest larger than Brazil's or Mexico's. As figures released this week by the Bank of Israel show, Israeli citizens and institutions owe the world about \$21 billion.

But while, in the case of inflation, for instance, there is general agreement that Israel is very near the edge of the abyss, in the case of the foreign debt and its significance, the debate has extended beyond Israel's borders and has become an issue for American citizens.

Nobody questions the authenticity of the figures. The problem is how to interpret them.

There are various elements which, when combined, often provide different answers to different people. These elements include an evaluation of the current debt situation, a forecast of future developments based on current trends, an explanation of those trends, and, last but not least, a moral-political assessment.

It is on the basis of these elements that Israel's ability to sustain its present rate of obligations should be examined, as well as its ability to repay its debts in the future without going through a payments crisis similar to that of Brazil, Poland or

Other no less relevant questions deal with political and moral aspects of the problem. Are we losing our political independence as we become addicted to injections of American capital, and are we nothing more than a parasite sucking the resources of the American

FROM AN economic point of view, experts who have examined countries with a foreign currency crisis have noted a set of "symptoms" common to all their

Almost all of them registered a of years. Each year they had to pay they were receiving. Almost all of

degenerating - not overnight but in

u few years --- into an economic

but there is no reason to panic."

sensible "I don't have any money to

throw away, let's tighten our belts,

get down to work, and start building

and saving" philosophy, the country's financial position would

be much more favourable today.

THE JERUSALEM POST MAGAZINE

inflation in two years or so.

"Hurvitz would have really tamed

when it returns to power.

them had an exchange rate that was kept artificially low for a prolonged period. And, in almost every case, perpetual balance of payments deficits were registered.

Israel scores high in practically every one of these areas. It is for this reason, perhaps that the prestigious financial journal Euromoney ranked Israel among the most risky nations as far as credits and loans are concerned.

The official answer to this kind of argument, as stated by the Bank of Israel, is that Israel's foreign debt presents unique features, which make comparisons with other countries misleading.

About 85 per cent of Israel's obligations are of long- or mediumterm character, says the central bank, making it possible to use the resources made available by loans ofinance investment projects that increase production and exports, and with them the country's payments capacity.

In addition, says the bank, foreign government loans to Israel's public sector, together with the sums owed to world Jewry, make for two-thirds of the total debt. These loans can be repaid at a convenient time, with preferential interest rates.

But the bank does not say that even a 15 per cent proportion of \$21 billion represents a considerable amount of money. In fact, by the end of March, Israel had accumulated some \$3 billion in shortterm debts which had to paid back within 12 months.

The bank has stressed repeatedly that this short-term debt is somehow "abstract." As Israel has a reputation for punctual payment of debts, most of this sum is easily renewed each year.

The problem with this argument is that the short-term debt is not a burden as long as creditors believe that Israel has the capacity to pay. But the slightest sign of crisis may high rate of inflation for a number convince foreign banks and merchants that the time has come to larger sums of foreign currency than settle their account. This crisis could be provoked by an American

administration hinting to the world that Israel has fallen from grace and is not liable to get further aid, or by Israel's debt burden showing marked signs of deterioration. Let us look at the second possibility first, leaving aside for the moment an analysis of the political factors. Israel is currently facing shrinking world markets for its exports. This is one result of the worst recession to affect Western economies in 40 years. In addition, its ability to comnete has declined because of falling productivity, and the amount that can be expected from world Jewry relative to the country's needs is decreasing. These problems have been aggravated by two additional factors. The first is that the balance of payments and the foreign debt removed from the daily concerns of the average citizen. The second factor is the policy implemented by the government in the last two years. One gets the impression that Finance Minister Yoram Aridor has made an ideology out of the natural tendency of the public to ignore the hard facts of the foreign debt and the balance of payments. This, after all, is the minister's "correct economics" in a nutshell.

On the eve of Likud's rise to power in 1977, Israel's foreign obligations amounted to \$11 billion, half the present amount, with more than 90 per cent of it representing long-term liabilities.

Three years later, in 1980, Israel's debt had increased to about \$16 billion, an increase of some 50 per cent. Likud spokesmen argued at the time that most of this increase was caused by the construction of new airports in the Negev after the withdrawal from Sinai, the expansion of the Israel Defence Forces, and the high price of imported oil. At any rate, by August 1981, shortterm debts still comprised only 8 per cent of the total.

Since 1981, the world has witnessed a drop in oil prices, and a policy aimed at reducing purchases of military equipment from abroad has

"ISRAEL has always had economic in economics. All these economic sleight-of-hand measures may give problems, but today it has economic woes. And we must take the proper the impression of succeeding, but steps soon, because these woes then only for a short time. Then the show all the signs of slowly reaction sets in, for every success is on account of something else. There are basic truths in economics, and, catastrophe. Chile, Brazil and Mexlike mathematical equations, they ico are facing a catastrophe today. have to balance."

Ben-Shahar prefers not to speak Israel's situation today is serious; in terms of "billions of dollars," This is the view of Prof. Haim "Most persons simply can't grasp Ben-Shahar, the outgoing president of Tel Aviv University who is still in the concept of billions of dollars. And neither can some economists," the forefront as the Alignment's he says wryly. choice for finance minister, if and

THE COUNTRY'S economic woes, Ben-Shahar draws a sharp dishe believes, stem from one simple linction between his political and but very fundamental fact: economic views, "Everything I say "Finance Minister Yoram Aridor is based only on solid economic has broken faith with one of the considerations. For example, I am basic tenets accepted by every other finance minister who preceded him. willing to say again today, as I have in the past, that I was a strong sup-Once this general idea is grasped porter of the economic — but not and it is easier to grasp than billions political - policies of former of dollars - then everything falls Likud finance minister Yigael Hurinto an orderly pattern." vitz. If he had continued with his

The former political and economic leaders always did two things. First, they came to the people and presented national objectives — like the industrialization of the country — and then did everything to inspire and motivate them. Second, these leaders promised modest monetary rewards in the immediate future and larger HE THOUGHT almost like the late ones Inter; but, above all, they Alignment finance minister, promised the people a sense of Yehoshua Rabinowitz. After all, satisfaction, a lifelong feeling that there are no long-range patents, no each person was doing his bit for his panaceus, no miracies, no short-cuts homeland.

Aridor jettisoned this approach "Let us examine the first proposition. What national objectives has Aridor given the people? The

closest thing in this direction is buying land and building a 'villa' in the West Bank, some 15 minutes from Kfur Sava. This is not ploneering. This is pure and simple speculating. Both the land and the house cost half of what they would in Israel proper. These 'pioneers' think they can't lose anything. If Israel remains in the West Bank, they have acquired a cheap but beautiful home at half-price; and they can sell it and make a tidy profit. And if Israel for any reason leaves the West Bank. then these 'pioneers' can expect full compensation, like the Yamit sel-

As for the second proposition modest monetary rewards in the immediate future but great personal satisfaction — Aridor has given them huge rewards: ch which means low-priced TV sets, videos, cars, trips abroad."

Aridor has come to the people and said bluntly: Trust me, enjoy yourselves today, and I promise you that tomorrow things will be even

"And a lot of people believed him, and began to cat up their

precious savings." There is no doubt that Aridor is maintaining his popularity this way, but he is mortgaging the future by telling the people that they can continue forever on their drunken spending spree.

FRIDAY, JULY 22, 1983

to spend some \$2.4 billion to repay past debts, while other sources will everyone "likes to relax now and effect has already vanished. But the greatest problem is that the cheap dollar and the expensive shekel have priced Israeli exports out of flood of imports. Aridor also reduced interest rates on bank loans, thereby encouraging an increase in credits; this resulted in greater liquidity, which fanned inflation. Aridor also increased sub-

past debts. These are payments for

long- and medium-term loans, since

the basic assumption is that the

On the other hand, Israel will

receive some \$2.4 billion as

American aid, grants and loans in

fiscal 1983. The aid Israel will get

from the U.S. will therefore

During fiscal 1983 Israel will have enough to cover only payments of

short-term debt will be renewed.

and so no cash will be involved.

says: "Catering to the lower infeeling of responsibility; pampering ALL THIS led to a very lopsided their desire to drift and relax balance sheet, which is growing forever takes precedence over more distorted every day.

to keep prices down, and so on.

sidies on basic food items, thus forc- year.

The debit side has increased

Private consumption has risen by money to cover the gap. There is the West Bank. It is also paying Let's start making ends meet." more money in circulation and large sums to keep its Orthodox partners happy. It has allowed a AND IT CAN be done, he believes. huge influx of imports. All this is "We are one of the most talented above and beyond the increased military expenditures in Lebanon. None of this has been balanced

out by more production, increased exports, or higher productivity. And the result is that the national profit and loss statement shows an

ever increasing deficit. In the first six months of 1983. there was an increase of \$300m. (23 per cent) in the commercial balance perhaps one-and-a-half. flood of imports; this was supposed of trade deficit, "And it would have to force down local prices. But it been \$600m., if the price of oil had

are financed from the foreign aid aid: Yoram Aridor. BEN-SHAHAR admits that worked for only a short time and its not fallen, reducing the cost of oil by \$300m. If oil had stayed at its former level, the growth in the gap in the commercial balance sheet security problems. "But what we markets abroad, and brought in a cent. And this does not include the growing gap in the 'service' balance sheet. Last year, the deficit in the civil balance sheet of payments in

goods and services grew by about 50

per cent. There are indications that

it may reach the same figure this

"We are not going bankrupt. But ing the government to print money we are on the road to bankruptcy, itess we change course."

Ben-Shahar's remedy is to restore a sense of national pride and motivation to build up the country, especially its productive base. 'Let's go to the people and say frankly: 'The party's over. Let's inflation. It is caused, in the 20 per cent in the past two years. clean up the mess we've made, and simplest terms, by spending more. The government is making huge tomorrow we'll roll up our sleeves base substantially, if we only make than one earns, and by printing outlays for its settlement policy in and get down to some serious work. up our minds to do so. "Emigration?

> and hard-working people in the world. From 1950 to 1973 we increased our real GNP by 10 per cent a year. No other country, not even West Germany or Japan, can match this. And what we've done in the past, we can do again."

His economic steps do not even seem harsh. They do involve belt

budget. So we, who are not asking for American troops to defend us, are considered beggars, while the Europeans are considered allies."

view that as long as the American administration is more interested in playing power politics with the Soviet Union than in bringing Israel to its knees, we will be considered a strategic asset.

Even if a payments crisis is not certain, the possibility cannot be ruled out. And the potential threat of a crisis makes the situation rest interests. Gad Ya'acobi, a leading figure in

IT IS HERE that political considerations come into play, since political factors can lead to different conclusions. American officials concede that, in the last few years, U.S. financial

on political considerations. This fact has been recognized by high-ranking Treasury and Bank of Israel officials. But instead of developing a feeling of gratitude to, and respect for, Uncle Sum, there appears to be increasing resentment

accompanied by some cynicism. Journalists talking to top officials on a private basis often hear them complaining about Israel's role as the "heggar" of the Western world.

aid to Israel has been based mainly

have to be found to finance current

One has to remember that, last

year, the repayment of loans used

up 21 per cent of Israel's revenue

from exports and contributions

from abroad, and that according to

the International Monetary Fund.

this figure will increase to 31 per

The IMF is in fact predicting that

under the current government

policies, Israel's foreign debt will go

up to \$28.5 billion in 30 months, ir

clear contradiction to the

Treasury's forecasts of a \$25 billion

foreign debt for that date.

cent by the end of 1985.

"We provide the Americans with the best services they could expect the area, and we are really underpaid for it," they say.

The real question the Americans have to ask is: Are we getting our money's worth in terms of the defence of our strategic interests in the area? "Compare our situation with that of the Europeans. Their defence is partly financed by the Americans; they often use

Another official expressed the dependency.

"True," he said, "we are an asset that sometimes bombs nuclear reactors in Iraq, invades Lebanon or expands settlements in the West Bank, but we are still an asset, and in the final analysis that is what counts."

Strategic asset or not, Israel can become the instrument of American policy, which is not always in its

the Labour Party, made this point when he said that Israel's prolonged stay in the Shouf region could be explained in terms of American inerests. If Israel were less dependent on the U.S., it could have left the Shouf area months ago,

In the coalition itself, the theme of excessive dependence on U.S. aid has brought Israel's super-hawks into open collision with the policies of the finance minister.

For politicians like Yigal Cohen-Orgad, Yigael Hurvitz and Yitzhak Moda'i, Israel's growing dependence on America leaves ample room for future pressures for territorial compromise with the Arabs in general and the Palestinians in

They fear that the time will come when the Americans will be tempted to win additional Arab support by forcing Israel to withdraw from the West Bank and Gaza. In order to prevent such pressures, they are prepared to lower standards of living or create unemploy-

ONE HAS to consider also the views of the man who is con-American soldiers, who are paid for tributing more than anyone else to by the U.S. defence budget. But we the increasing reliance on American

'This is not so extreme. We didn't

live so badly a few years ago, before

we went on this money-spending

mediate change of direction. A sub-

stantial devaluation of the over-

valued shekel, compared to the dol-

lar, is urgently needed - but this

would bring the required results

only if it were supported by a reduc-

tion in government spending and an

increase in private savings (which

be more money coming in").

few economic hardships."

should a well-to-do family, which

can finance several expensive trips

abroad, receive subsidized goods

and services from the government?

However, there must be an im-

For years, Aridor has opposed hawkish colleagues who argue for austerity as a means of preserving Greater Israel.

The consensus among economic and political journalists is that his is the most cynical of all views about the foreign debt and the problem of

Aridor apparently knows that the U.S. needs a strong Israel in the Middle East. As long as the Arab regimes remain what they are, the possibility of a U.S. administration openly bringing Israel to its knees are minimal. It is only logical, then to expect them not to take any concrete action on questions such as

If this is so, why should Israel not increase its deficits? After all, Uncle Sam will pay the bill, sooner or later. Of course, exaggerated deficits should be avoided, but not at the cost of standards of living. After all, there are elections every

He might believe, then, that even if on economic grounds the possibility of a foreign currency crisis seems closer than it ever was in political terms it is unlikely that such a thing can occur.

THI! TROUBLE with this view is that it is short sighted, as Aridor's critics often point out.

Won't Israel's short-term creditors decide that this country is no longer capable of paying back its debts? In other words, there are economic limits to the amount of political hutzpa one can apply.

It is one thing to ask the Americans to finance \$2.4 billion of debt payments, and another thing to ask for \$4 or \$5 billion in immediate credits for this purpose.

And, finally, no one has given Israel a guarantee that the present political situation will not change.

If the Americans ever decide that the time has come for a showdown with Israel, they will be dealing with a country that is addicted to foreign aid and unable to stand on its own

ditures would be linked to output. houses in the West Bank be sold un-

der cost?" And Ben-Shahar would even make changes that would affect the lower social strata. Rather than further increase welfare payments. he would spend more on the education and advancement of the younger generation. "We must train a generation of highly skilled technicians," he says. "There are thousands of families out there who would gladly make substantial cuts in their standard of living, if they thought that they could say one day:

have dropped because people have been encouraged to believe that "if 'Our son the electronics engineer'.' they spend today, there will always Ben-Shahar would tackle another sacred cow, the tuition fees that At present, Israel's GNP is about university students pay. "I would sug-\$20 billion; another \$4 billion can gest doubling or tripling the sum be expected in aid from abroad. We they pay until they cover 50 per cent should live quite well on this sum, of the real costs. Even this would and even expand our productive not impose any burden, because we would provide linked loans which they would pay back after they

less. Those who quit Israel do so Today, students claim they don't because they see no national have the money to pay half the cost motivation here, not because of a of their university tuition, but they do have money to buy a flat soon Ben-Shahar would, however, like after they get married, or a car while to overhaul totally the present in school. Parking space for stu-"super-subsidy-system" which dents' cars is a constant problem at doesn't discriminate between the Tel Aviv University. very rich and the very poor. "Why

Surprisingly, Ben-Shahar doesn't think taxes are high in Israel. None the less, he would not increase them. "They only seem high. But the larger part of what is collected is Why should the exporters get sub- given back in various subsidies. So The standard of living would be lowered by 5 per cent. Then expendence? And why should private but the proper to be standard of what it appears to be."

FRIDAY, JULY 22, 1983

been implemented. But despite this,

the size of the debt has undergone a

Thus, in the 30 months following

August 1980, the foreign debt in-

creased by some \$5 billion, from \$16

billion to \$21 billion, and, what is no

less important, the short-term debt

hus doubled to about 15 per cent of

then, especially after a stint of hard

work, and all the more so in a

country like Israel, with its constant

see today is an economic orgy -

and we see a finance minister who

until recently said it can go on

forever. I hope he understands bet-

Ben-Shahar paraphrases

Gresham's law (bad money drives

good money out of circulation) and

stincts helps them to forget their

Aridor's second cardinal sin is

prices keep rising, and more money

is printed to cover these rises, and

"He thought he could fight infla-

tion not by matching income to ex-

penditures, but by all sorts of

economic gimmicks. In other

words, he was tilting at windmills,

not treating the basic causes of in-

One of these gimmicks was to revalue the shekel upwards, which

made dollars cheap and led to a

iling to understand the causes of

national duty."

THE JERUSALEM POST MAGAZINE

PAGE FIVE

IT SEEMS light years since the days when PLO chief Yasser Arafat stalked so cockily, revolver in his belt, onto the United Nations As-

Today he spends most of his time in the first-class compartments of jet-liners, to-ing and fro-ing between Arab capitals or friendly centres like Athens, endeavouring to shore up his disintegrating power

Setting aside for the moment the divided viewpoints of Israelis on the wisdom and value of the war in Lebanon, and especially the mounting list of fallen soldiers, its most concrete outcome has been to confront the PLO with its most dire challenge, and to raise a question mark over Arafat's future.

He has few options left, none of them appetizing, with the very real prospect of tutelage to a vengeful Syrian President Hafez Assad looming ahead, apart from an unresolved rebellion within his armed forces.

This is part of the picture drawn for me during a discussion of Arafat's options with two of the top Arabists at Tel Aviv University's Shiloah Institute for Middle Eastern and African Studies. Dr. Daniel Dishon, 63, is the centre's senior research associate and co-editor of its prestigious Middle East Contemporary Survey; Asher Susser, 36, is a research associate at the centre and its expert on the PLO.

Asked for his analysis of the Russian reaction and whether the Soviets would dash to their old client's rescue, Dishon speaks of the Russians dumping Arafat in deference to Syria.

"Their stake in Syria is such that they wouldn't wish to quarrel with Assad over him. That explains why PLO political department head Farouk Kaddoumi got such a cool reception in Moscow recently, and why Arafat says he's not going there. The Kremlin might very well regret Arafat's demise, but he's not worth the Soviets falling out with their main asset in the Middle East.

"Syria is their sole entry into the region now, and they're not going to quarrel with Assad to save Arafat. Apart from which the official Soviet line has always been to prefer dealing with states rather than organizations."

Focusing on Arafat's dwindling options. Susser points out that the PLO has now lost what Arafat always referred to with such pride - the PLO's independent power of decision. He explains that, since the PLO's establishment in 1964, it has had two basic weaknesses - its dependence on the good or ill will of a variety of Arab rulers, and its never having been able to directly control the Palestinian population whose political fate it seeks to determine. This has made it crucial for the organization's leadership to establish a territorial base wherein it can operate autonomously, and from where it can seek to control as

Susser continues by pointing out that Jordan "was and still is the ideal territorial base of the PLO. But after the PLO was evicted from there in 1970/71, Lebanon became not only a second-best alternative, but the only and last one. The war in Lebanon brought the loss of the autonomous base there, thereby ending the most important asset in the preservation of a measure of PLO political independence. It has sues," he remarks. now been thrust into the embrace of are located.

Arafat's dwindling options

PLO is, I believe, above all else a struggle between Arafat and the supporters of the Syrian regime over the independence of the PLO's decision-making process. Damascus has been making it increasingly clear that it has no intention of allowing Arafat the measure of political independence that he enjoyed before June 1982." Dishon proceeds to explain

the immediate background of events that led to the present situation. The end of August, 1982, found Arafat occupied with the evacuation if his men from Beirut and marked the end of his sway over parts of Lebanon. This was a period when Syria was alone and weakened and Jordan was seen to be in a stronger position, especially in the wake of the Reagan plan. Then, earin September, came the Fez Conference, which adopted a fairly pro-Jordanian stance; then came October, with Arafat in Amman sturting to negotiate with King Hussein, a process which collapsed in

Meanwhile Syria recovered ground, due largely to the Soviet resupply of missiles, plus certain political commitments "so far unoublished." The Assad regime reestablished internal power with a vengeunce, crushing its domestic opponents with an iron fist. It proceeded to recover its veto power in the Arab world, which, the Arabist declares, certainly applies to the PLO and its connections with Amman. Hence Syria was instrumental, through its influence inside the PLO, in causing the collapse

of the Amman talks. Dishon goes on to point out that Syria proceeded to make clear that t intended to have the final say, not only on the fate of Lebanon, but in particular on the identity of the leader of the PLO and where he was going to lead the organization.

In this context, Dishon quotes a statement delivered on June 29 to the Syrian parliament by Syrian Foreign Minister Abdul Hallm Khaddam. "The Arab-Israeli conflict is a pan-Arab conflict," the ing him?" He answers his own ques-Ba'athist official stressed. "This means that no Arab side, including the PLO, has the right to make an independent decision...Let everyone rest assured, just as we re- scene. Any new man would. jected Sadat's actions, so we will re- anyhow, be regarded as a creature ect similar actions by Arafat."

Dishon, in his comment on this statement, notes grimly: "The implication is that both will meet the

Again, as Dishon points out, Khaddam explicitly mentioned the crucial issue of the independence of Palestinian decision-making. Hitherto it had been assumed by both sides that that was the crux of the matter, but this was the first time that a top Syrian leader had spelled it out"

Dishon reminds me that the unargument is that Palestine is the southern part of Greater Syria. The scholar explains the Syrian

double-barrelled approach, whereby Palestine belongs to all Arabs, and if anyone has particularist rights, it is Syria and not the PLO. "A harsh and bitter clash has thus come out into the open on basic is-

At this juncture, Susser Syria, which controls those ter- notes that "the current bld of Syria ritories where most PLO forces, to control the PLO is an integral MARK SEGAL

tablishing its hegemony over this area. Hence Syria will oppose any settlement in Lebanon not to its liking, and seek to stop Jordan going where it wants to go."

This brings Dishon to remark that Syria torpedoed the Amman talks both as an anti-Jordan and anti-PLO move.

Susser is very cautious in seeking to assess Arafat's present position, how much support he enjoys, and how far his primacy has been eroded. It is somewhat difficult to map out his standing in the field, since Fatah officers and men change sides so frequently. Clearer is his stronger position in Tripoli and the broad backing he enjoys throughout the West Bank. While there is little free expression of political preferences on the East Bank, it is obvious that few Pulestininns would care to side with any alternative leader imposed by Syria.

"Arafat," the scholar goes on to stress, "has one major asset in his favour as regards his adversaries in the Fatah and the Syrian regime — his success in establishing himself as the symbol of the Palestinian cause. He is personally identified with it. and he knows, as they do, that if they got rid of him, the Palestinian cause would be damaged."

Dishon takes up this theme and developes it, emphasizing that "no alternative figure exists in the PLO who enjoys the same kind of prestige. Any protege of Syria would not have the same measure of influence." There has been talk of Kaddoumi, who is No.3 or No.4 in the hierarchy, he notes, "but he is unknown to outsiders and certainly does not have Arafat's father figure image. Anyhow, he has declared for Arafat in the present struggle."

Pondering Syrian pre-ferences, Dishon wonders, "Do they prefer a cowed Arafat left office as a vassal, or will they remove him by either killing him or replaction. "That may well turn out to be counter-productive, for any successor would lack his reputation among the Palestinians and on the world of Syria, just as Ahmed Shukeiry was seen as Nasser's puppet. My guess," he says, "is that Syria will opt to leave Arafat in situ — but down on all fours.'

Susser turns to the question of Arafat's survivability, remarking on his tendency to give in to Syria, but not as much as they would like.

One alternative left to Arafat, Susser contends, is to preserve the PLO's organizational unity, but at derlying premise of the Ba'athist. Syrian domination by splitting the option would be to avoid total organization. This, in the scholar's informed view, is not the course that Arafat or his opponents would

willingly seek.
Dishon believes that Arafat canthe PLO "the sole, legitimate representative of the Palestinian people." Thus, Dishon asks, "if they split, what happens to the Dishon explains that Sa'ika and

would de-legitimize the PLO.

In Susser's view, either a Syrian take-over or a split would have the most far-reaching consequences as regards Palestinian representation. Control by Damascus would affect the PLO's credibility, especially among the West Bank population. Jordan would be able to claim that the PLO is as much a tool of Assad as Shukeiry was of Nasser. The same would apply if the PLO split into two or three competing groups.

Here Susser notes that when U.S. Secretary of State George Shultz last visited Amman, Hussein reportedly told him that whatever eventually happened to the PLO whether it fractured or came under total Syrian control — he believed it was time the Rabat Summit resolution came under review.

The Hashemite monarch clearly perceives the chances inherent for him in the delayed impact of the PLO's changed position in the wake of the war in Lebanon and the loss of its territorial base.

Dishon recalls that, during the Amman talks. Hussein was already acting as if the Rabat decision had been placed in abeyance. Hence his substitution of the term 'confederate state" for "independent Palestine," and his replacing the sole Palestinian mission with a Jordanian-Palestian delegation. Even though the talks collapsed, Hussein took note that, should the PLO split, then part of the organization could go with him.

Susser pursues the notion of Arafat's exacerbated position, with the very painful option of having to choose between subservience to either Assad or Hussein. "He has another option," Dishon interposes, "that of stepping down and seeing who rises to the top."

Dishon sees a real possibility arising: Arafat seeking to rebuild a surrogate autonomous base in Tripoli, to where he could transfer the offices, bureaucracy and radio stations that served him in Beirut. This admittedly, too close to the Syrian line, yet Syrian control in the northern Lebanese city has never been as great as over the Bekaa Valley. Tripoli also has for Arafat the advantages of being the Sunni centre in Lebanon and having two large Palestinian refugee camps

This prognosis certainly tallies with what Arafat appears to have in mind with his threats to evacuate his men from the Bekaa valley. For, by regrouping his forces in Tripoli, he could set up some kind of autonomous base, and dismiss the his mind, Arafat's decline is not rebel forces of Abu Mussa in the

Syrian zone of influence, Tripoli has spokesman of the Palestinians is never been subject to tight Syrian thereby underminded. It would offor Arafat: an attempt on his part to denounce the PLO for losing resurrect his Beirut autonomy in independence. This would allow Tripoli might bring the Syrians to crack down.

Much of the unrest in the ranks is due to the demoralization of the men, says Susser. They are cut off not afford a split PLO role, because from their families in the Bekan, not this would mean his forfeiting the to mention such far-off places as mandate implicit in the 1974 Rabat Tunis, Algeria and Aden. The rebels Summit resolution, which named are also complaining against the primacy of the PLO bureaucratic

As to the line-up in the PLO. outcome of Damascus' vision of es- legitimate and sole representative Ahmed Jibril's Popular Front have

openly lined up behind Syria, along with the smaller popular struggle front. The two larger left-wing factions of Habash and Hawalmeh have rallied round Arafat, Both men, the scholar notes, have chopped and changed as regards the Syrian connection over the years, but at this juncture they have apparently resolved to compromise with Arafat.

Susser points out that, in his view, Arafat's erstwhile radical critics in Patah have swang behind him because they fear a split in the PLO. The same applies to Habash and Hawatmeh, who have not sided with Abu Mussa and the rebels.

Dishon goes on to report that the rebels have been calling for a return to the "purity" of the basic premises of the PLO Covenant, with its emphasis on "the path of armed struggle." They speak with contempt of Arafat and his bureaucrats having waxed fat and gone soft, preferring diplomacy to battle.

"It would appear that the dissidents sense they can gain popularity among the Palestinian population by opposing pragmatism. This is also an outcome of the present stalemate in the Bekaa, with the rebels getting aid from the Syrians, who are preventing the loyalists from joining Arafat," Dishon contends, with Susser's vigorous con-

Susser holds that the balance of internal forces in Fatah is of less moment than any decision Damascus may come to. He also notes that the armed strugglediplomacy dichotomy goes back to 1974, but has been exacerbated in the wake of the war in Lebanon. That was largely due, Susser contends, to Arafat having lost his grip, with his opponents more easily being able to involve the Syrians on their side in the long-standing internal struggle.

What of Arafat's standing in other Arab capitals? Dishon points to the close relationship that obtained between the Saudis and Arafat, whom they trusted and accepted as a good Moslem who didn't lean too far to the left. The Saudis have always dealt with Arafat as the head of Fatah, but not as the PLO chairman. His current decline is a net loss for the Saudi regime - and even if he carries on under Syrian tutelage, in the frame of reference of inter-Arab relations, it would be a severe blow to the

The same holds for King Hussein: it would also he to Egypt's disadvantage, and this is why Cairo has come out so strongly in Arafat's favour and taken such a bitterly critical line towards Assad.

Susser takes a different tack. To such a loss to Amman. "It could turn out to be a blessing

Both scholars concur that, for the Hashemite regime if the although formally part of the standing of the PLO as the fer Jordan a prized opportunity to Amman to enhance its position among the West Bankers, with whom it could pursue the contention that only King Hussein could deliver a peace settlement," he declares.

"With the PLO moving into Syria's embrace in various degrees, the way could be left open for the Jordanian regime to argue more convincingly with the West Bankers about the need to push ahead with the negotiating process with





VICTORY albums have gone out of tashion in Israel since 1967, but Tel 720. Aviv University's, Archeology Institute has now apparently come up with a new form of the genge - a Deleat Album. It records a major heating for Our Side. And to rub salt in the wound, the album's price is \$70.

But, The Conquest of Lachish by Sennacherih by David Ussishkin recounts a chapter in biblical archeology so tremendous as to transcend partisan emotion.

The story includes one of the greatest and earliest examples exlant of combat "photography." It was executed by an Assyrian artist accompanying his nation's army in an expedition against Judea 2,700 years ago. His sketches, translated into stone reliefs, provide the only portraits we have of Jews from the biblical period.

The story also includes one of the great adventures of archeology the unearthing of Sennacherib's palace by a British aristocrat in the great tradition of inspired archeological amateurs, Austen Henry Layard, and the carrying off of its treasures, in the best colonial tradition, to the British Museum.

The story concludes with the curbook's author, Dr. Ussishkin, which: has determined the destruction layer marking Sennacherib's victory and uncovered one of the ramps used by Sennacherib's assault force.

THE KINGDOM of Assyria, based in the area of today's Iraq, became the supernower of the Near East towards the end of the 8th century BCE. The powerful battering rams designed by its royal engineers toppled the walls of fortified cities that stood in the way of the growing empire. The last of the Kingdom of Israel, embracing 10 of the 12 inland and laid siege to Lachish.

PAGE EIGHT

Israelite tribes, fell to Assyriu in

Judah was one of the few states in the region that remained independent. In 701, Sennacherib set out to rectily that. There is a remarkable diversity of sources to tell us what happened. The Bible was the first, but the sculptings and texts uncovered by Layard in Sennacherib's pulace at Nineveh giving the Assyrian version of events and the evidence found in Lachish itself by British and Israeli archeologists provide a rare perspective on a

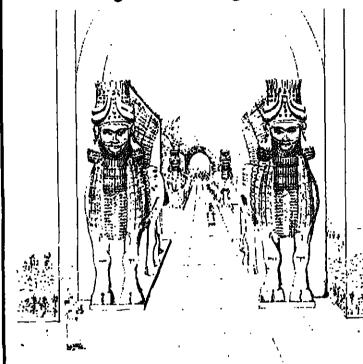
single historical event. Judah was ruled by Hezekiah when the Assyrian hosts approached from Nineveh, almost 1,000 kilometres away. He had been king for 26 years and proved himself a vigorous and foresighted ruler. He had shored up Jerusalem as his cupital spiritually by abolishing shrines outside the city. He strengthened it physically with stout walls and, as a hedge against siege, with the remarkable conduit hewn through rock from the Gihon spring outside the city wall to a pool within the city.

Lachish was the most powerful city in the kingdom outside mules, donkeys, camels, large and Jerusalem. Ussishkin notes that it small cattle, and counted them as may have been a chariot city equivalent of a modern armoured corps base. With the approach of Sennacherib, the battlements were augmented with gatteries providing more space for soldiers, and archeologists were to find the main annuls. drainage channel blocked to prevent Assyrian infantry from

syrian siege camp was struck by a penetrating beneath the walls. plague which forced Sennacherib to Sennacherib headed first for the withdraw. The latter makes no men-Phoenecian coast where he took tion of plague and tells us instead Sidon and Acre. After sweeping that Hezekiah "sent a personal mesthrough Philistine towns on the senger to deliver the tribute and constal plain and defeating an Egyp-nake a slayish obeisance." The tion expeditionary force, he headed tribute included not only gold and other precious materials but the

Record of defeat

The only portraits we have of Jews from the biblical period appear on stone reliefs depicting the Assyrian conquest of Lachish. The Post's ABRAHAM RABINOVICH looks into a great archeological adventure.



II IS CLEAR to archeologists that king's daughters, concubines, and male and female musicians. These the siege camp lay where today's Moshav Lachish lies, a fairly level were sent to Nineveh.

In any event, the Assyrians did saddle to the mound on which the not enter the city, which survived city was built. The fierce battle is intact until the Babylonians under witnessed today by the ashes and Nebuchadnezer laid it waste 115 debris including arrowheads and years later, destroying the First

the 14th year of King Hezekigh [a AMATEUR archeologist Layard dating that differs from the began digging in 1847 into a historians did Sennacherib, King of dusty tel on the Tigris River near Assyria, come up against all the Mosul in Iraq. His instincts told him fenced cities of Judah and took a great Assyrian city had once stood there, even though previous excavations had uncovered nothing. He nacherib offers more details. After chose a corner of the high mound describing his earlier victories, he overlooking the river and within a snys, "But as for Hezekiah, the Jew, few days began uncovering a series who did not bow in submission to of chambers with stone reliefs and cuncilorm inscriptions, clearly part of a magnificent royal palace.

He returned two years later, by which time the cuneiform inscriptions had been deciphered, including the name Sennacherib. Pushing long tunnels into the mound, lit by vertical shafts from the surface, he quickly came to the main part of the palace. Leading off the central court were three chambers in a row, the entrance to each flanked by two huge bull colosi. The gates and colosi were progressively smaller - from six metres to four -- to give an impression of depth. The innermost chamber, to which the eye was drawn by this impressive architectural arrangement, was lined by sculpted reliefs about 26 metres long depicting the conquest of Luchish. The setting made clear the importance Sennacherib attributed

to that hard-fought victory. The Luchish panels were the best preserved of the many lining the palace's rooms. Most of them about 19 metres in all — were that the latter had been manufac-

packed in cases and floated by raft down to the sea where they were placed abourd a British frigate.

IT WAS another British

archeologist, James Leslie Starkey, who in 1932 - 85 years after Layard's probe of Nineveh - began digging at Lachish itself. The tel had been identified as Lachish only three years before by W.F. Albright, a giant of hiblical archeology, but not all experts agreed. Unlike Layard, Starkey was a trained archeologist, and he executed a controlled excavation, uncovering the layers of settlement from the top downwards. The second level from the top was clearly identified by pottery as the remains of the city destroyed by Nebuchadnezer in 586 BCE. However, there was considerable controversy about the level beneath, which showed massive signs of destruction by fire. Because of the close resemblance of the pottery found at this level - level 3 with the pottery of level 2, Starkey concluded that very little time had passed between these two periods. He attributed the destruction of level 3 to Nebuchadnezer's campaign in 597, a decade before he troyed Lachish — presumably a second time - and Jerusalem.

STARKEY was shot dead in 1938 by an Arab as he drove from Luchish to Jerusalem to attend the opening of what is today known as the Rockefeller Museum. One of his assistants, Olga Tufnell, who was to continue working on the material from the six seasons of excavations, came to her own conclusion about level 3. Closer examination of the pottery convinced her that there was a marked difference between the material in levels 2 and 3 and

PULL OUT AND KEEP PULL OUT

ENTERTAINMENT

PPLES OF GOLD - Colour documentary

Hotel, Saturday at 9 p.m., King David Hotel,

Schneider. (Hilton, tonight at 9.30 p.m. King David, tomorrow at 9.30 p.m.)

Thursday at 8 p.m.)

THE BEST OF SHALOM ALEICHEM

movement to the present. (Laron)

The Poster

THEATRE

Jerusatem

BENT - By Martin Sherman. Directed by Han Ronen, performed by the Haifa Municipal Theatre, (Jerusalem Theatre,

THE KING TRILOGY - 3 separate off-off Broadway productions of American mythology and mysticism. Written by Alex-ander Horn. "I," (Jerusalem Theatre, Sunday at K.30 p.m.) in English.

SCOOP — By Amlin Gray, Khan Theatre production. (Khan, Saturday through Wednesday)

Tel Aviv area

ACTORS VERSUS AUDIENCE - (Hasin

BORDER INCIDENT — Imaginary meetir between Golda Meir and Raymonda Taw (Tzavia, Wednesday at 8,30 p.m.)

CAVIAR AND LENTILS - (Habimah, Large

CRAZY TEACHER - Beit Leissin, tonight at

DRUMS IN THE NIGHT - By Brecht, a Theatre production. (Habimah, Small Hall, tomorrow at 9 p.m.)

THE FALL By Albert Camus, Translated by Nika Nitas, (Hasimtah, Wednesday at 9.30 Niko Nita, (Hasimtah, Wednesday at

FROLICS OF SCAPIN - By the Camer Theatre. (Wohl Amphitheatre, tonight and tomorrow at 8.30 p.m.)

THE IYAR CONNECTION - (Belt Leissin,

LATE DIVORCE — By A.R. Yehoshua. Yuval-Neve Zedek Theatre production. (Neve Zedek Theatre, tonight at 10 p.m.; tomorrow

PRE-PARADISE SORRY NOW — Play by Werner Rainer Fassbinder. Directed by Niko Nuai, (Hasimunh, tomorrow at 9 p.m., Monday

THE REAL WEST - By Sam Shepherd Cameri Theatre production, (Tzavia, Sunday hrough Tuesday at 8.30 p.m.)

SMALL INVASIONS — Comedy. (Hasimtah tonight at 10 p.m.)

SWEENEY TODD - Musical drains by the

THE SUITCASE PACKERS - A light comedy by Hanoch Levin. A Cameri Theatre production. (Cameri Theatre, Thursday at 7.30 p.m. and 4.30 p.m.)

Halfa

CATS IN THE BAG — Comedy produced by the Haifa Theatre, (Haifa, Traklin, tomorrow through Tuesday at 10.30 p.m.)

GLITTERING PRIZES - By Frederick film about the history and struggle of the Jewish people from the time of the early Raphael. Halfa Theatre production. (Municipal Theatre, tomorrow through Wednesday at 8.30 p.m.; Wednesday also at

THE IYAR CONNECTION - (Beit Abbu Khoushy, tonight at 10 p.m.)

THE SURVIVOR - (Municipal Theatre, hursday at 8,30 p.m.)

Others

THE REST OF SHALOM ALEICHEM --(Dan Hotel, Netanya, Wednesday at 9.30

NEXT: PLAZA SUITE (ACT III) - 2 oneact plays (in linglish) performed by Anglia Pronetions. (Kfur Sava, Beit Hatarbut (seirm, tomorrow at 8.45 p.m.)

start at 8,30 p.m. unless

Jerusalem

MUSIC

11.11 SERIES -- French music for flute and pinno, with Ra'unan Elloh, flute: Ya'ucov Shiloh, piano: Works by Gabriel Faure, George Ansko, and Poulene (Teavia, tomor-

TRIO CAMERATA CONCERT - With Emanuel Gruber, plano; Eli Hefetz, clarinet; Michael Bogustavsky, pluno. Programme: 6 Sonatas nor Trio by C.P.E. Buch; Double Fantasy by Shlonto Groniet; Trio in E Plat Major, Op. 38 — after the Septet Op. 20 by Beethoven. (Turg Music Centre, Ein Karem, Monday at 8.30 p. m.)

Tel Aviv area

MICHAEL BOGUSLAVSKY - Plano concert: Sonata Op. 164 in A Milnor by Schubert; Sonata No.3 in F Plat Milnor by Scriabin; Fanlasy Op. 17 by Schumann. (Yuval Cafe-Theutre, Ramat Husharon, today)

GILA GOLDSTEIN - Piano concert - 32 Yariations G., 191 by Beethoven; Sontata No. 2 in G Minor by Schamann; Sonatina by Ravel; Internezzo from Op. 117 and 118 by Brahms. (Yuval. Cafe, T. (Yuvul Cafe-Theatre, Rampt Hasharon,

PIANO AND BASSOON CONCERT - With Franciano And Bassoon Concert — with Esther Kamul, planty, hoga Geffen, bassoon and planty. Programme: Sonata by Telemann: 4 Polonuises by Schubert; Children's Games by Blyet: Wittes by Brahms; Pieces for solo blassion by Marvin Feinschmidt, Lyuval Cafe-Theure: Rames Utakaran, Mandaul heure, Ramat Hasharon, Monday)

PIANO AND VIOLIN CONCERT - With llana Hayit, plano; Esther Pelwin, violin. Programme Sonata No.1 in A Major by Hundel, Figue from Sonata in A Minor for solo violin by Bach; Sonata No.5 in E Sharp Major by Mozart; Sonata-bullude No. 3 for solu violin by Iznl. (Yuvat Cafe-Theatre, Rumnt Hasharon, Wednesday)

DANCE

Jerusalem

ALVIN AILEY — Classic and modern works (Binyenei Ha'uma, Tuesday at 9 p.m.) JUDY COLLINS -- (Sultan's Pool, Tuesday

Tel Aviv area THE ISRAEL BALLET - Performs Giselle

SEA PROJECT - By the Tamer Dance Theutre of Rumle, (Fischmann Beach,

WOMAN — By the Inbal Dance Theatre. (Dizengulf Circle Cafe Theatre, tomorrow at 9

Others

8.30 p.m.)

ALVIN AILEY - (Caesarda Amphitheatre, Wednesday and Thursday at 8.30 p.m.)

INBAL — In their programme Greetings 83. (Kfur Suva, Sunday; Nove Zedek, Monday at

INBAL — In their programme From Yemen to Zion. (Beit Shemesh Community Centre, Wednesday at 6,30 p.m.; Kfar Ya'avetz,

REUVEN AMSTERDAM -- Inddle and manalm, Classical and folk music, (Zorba th Buddha, Tuesday at 8 p.m.)

SATIRE AND ENTERTAINMENT - Public

Headlining next week's Jazz Festival are Tony Williams, Ron Carter, Herbie Hancock, Wynton and Brantord Marsalis

ecording of the evening, (Khan Theatre Thursday at 8,30 p.m.) Stories by the famous Yiddish writer, per-formed in Indish by Jeremy Hyman, Dawn Nudel, Isaac Weinstock, directed by Michael YEMENITE SONG AND DANCE -- (Liberty

Carden, Monday at 8.30 p.m.)

Tel Aviv area

Saturday at 9 p.m.)

THE GEVATRON — programme of Israeli folksongs. (Jerusalem Theatre, Wednesday at ARIEL ZILBER - (Shablul, Dizengoff

CORINNE EL-AL — (Booze 'n Blues,

GOLDEN GUITAR — Avner Strauss plays classical, 3:22: and flamenco pieces, (Zorba the Buddha, 9 Yoel Salamon, tomorrow at 8:30 Dizengoff 163, (onight) BOBBY MCFERRIN — (Hilton, tomorrow; p.m. Wed. at 8 p.m.) Haim Butta plays clar Wohl Amphitheatre, Sunday at 9 p.m.; Kfar Sava, Municipal Theatre, Tuesday at 9 p.m.)

DANNY BEN-ISRAEL — In a programme of new songs, (Boxoe in Blues, Thursday night) INTERNATIONAL JAZZ FESTIVAL — Dave Brubeck, Herbie Hancock, Larry Coryell, Hobby McFerrin and their bands. GIDI GOV AND YONI RECHTER -Sultan's Pool, Thursday at 7.30 p.m.) Tzuvia, tomorrow at 8.30 and 10.30 p.m.)

ISRAEL FOLKLORE - Taste of Israel dancers. Palamei Taimun folkdancers. (Inter-national Cultural Centre for Youth, 12 Emek HAVA ALBERSTEIN - (Tzuvta, tonight at

RERBIE HANCOCK (V.S.O.P.II) — (Mann JAZZ — Fred Weisgul, piano. Eric Heller, hass. Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd. Thursday at 9 p.m.) ISRAELI JAZZ SINGERS — Hosted by Bob-

by McI erro. (Wohl Amphitheutre, Sunday at ISRAELI GUITARISTS - Hosted by Larry Curyell and Brian Keane. (Wohl JAZZ PLUS ONE — (Pargod, today at 1.30

JAZZ MARATHON - With Hun Mochish, Peter Wertheimer, and Amikain Kimelman. (Hasimtah, Sunday at 9 p.m.)

JAZZ JAM SESSION - With Atalia Paniel. (Shablul, Thursday at midnight)

JAZZ CONCERT -- With Norbert Goldbarg, Eli Magen, Menahem Weisenberg, (Belt Leis-sin, upper celtar, Sunday at 10,30 p.m.) POLITICAL SATIRE - (Jerusalem Theatre,

JOE — Sings American songs of the 50's and 60's, (Shablul, tomorrow and Wednesday at

LARRY CORYELL AND BRIAN KEANE — (World Amphitheatre, Tuesday at 10 p.m.) LOS PARAGUAYOS - Spanish songs.

(Mann Auditorium, tomorrow at 9 p.m.) MANITAS DE PLATA - Spunish and gypsy

songs. (Wohl Amphitheutre, Monday through Wednesday at 8.30 p.m.) NEW YORK, NEW YORK - With Sandre Johnson, Liz Magnes and Benny Kadishson (Beil Leisen, upper cellar, tomorrow at 10

TONIGHT SHOW -- Presented by Barry Langford, Evening of international entertain-ment and interviews. Special guest, Leonard

TROUBADOR TIME -- Renaussance music and Negro spirituals. (Hasimtah, Tuesday at 9 p.m. and 10,30 p.m.)

YITZHAK STEINER AND TRIO - (Tzavia

Halfs

DAVID BROZA - (Shavil, tonight at 19

9.30 p.nci

DAVE BRUBECK — (Caesarea Amphilheatre, tomorrow al 9 p.m.)

DAVID BROZA - (Kfar Sava, tomorrow through Wednesday at 9 p.m.; Arad, Oron, Thursday at 9 p.m.)

LARRY CORYELL AND BRIAN KEANE -LOS PARAGUAYOS - (Curmiel, tonight a

FROM ZAHAL WITH LOVE - The array

ROCK 'N ROLL KINNERET - (Tiberias Municipal Carden, Thursday at 9 p.m.)

FOR CHILDREN

Quitar music (Hilton, Manday)

at X.30 p.m.)

THE INDIAN MARIONETTES - (The Trum Theatre, Liberty Bell Garden, tomorr at 11.30 a.m.l

JAZZ - With well-known Israeli musicians.

(Pargod, 94 Bezale), Wednesday at 9,30 p.m.)

JEWISH AND ARAB FOLKLORE -

Traburini folkdancers, folksingers, Khalifa drummers, (YMUA, Monday at 9 p.m.)

LARRY CORVELL AND BRIAN KEANE -

THE JERUSALEM BIBLICAL ZOO Quided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2 p.m.)

MEET THE ORCHESTRA - Works by HAPPY HOUR -- With clown Shai Shwartz. Bach, Poulenc and Brahms (Israel Museum

Wednesday at 4.15 p.m.)

OLD KING COLE -- (Khun Theatre, today and Sunday at 10 a.m.; Jerusalem Theatre, Wednesday at 11 a.m. and 4.30 p.m.)

SCENT OF COOKING -- (The Train Thoure, Monday at 4.30 p.m.)

(Hasimuh, tomorrow at 11.30 a.m.)

JAPANESE THEATRICAL DANCE - (Tel

MIME GAMES - Family programme by Boker Mime Theatre. (Tel Aviv Museum, Sunday at II a.m.)

PREITY BUTTERFILY -- Songs and enter-tainment from the Educational T.V. series. (Hasimtah, tomorrow at 5.30 p.m.)

(Continued on page C)

THE JERUSALEM POST MAGAZINE

hilltop attached by a topographic

The biblical version is terse, "In

them." (Kings 18:13, Isaiah 36:1).

In the Assyrian archives, Sen-

my yoke, 46 of his strong walled

towns and innumerable smaller vil-

lages in their neighbourhoods i

besieged and conquered by stamp-

ing down earth ramps and then by

bringing up battering rams, by the

assault of foot soldiers, by breaches.

tunnelling and sapper operations. I

made to come out from them

200,150 people, young and old, male

and female, innumerable horses,

After its fall, the city was put to

the torch and Sennacherib marched

on Jerusalem to which he laid siege.

"I shut (Hezekiah) up like a caged

bird." says the Assyrian monarch's

The Bible recounts that the As-

the spoils of war

FRIDAY, JULY 22, 1983

THE JERUSALEM POST MAGAZINE

FRIDAY, JULY 22, 1983

CINEMA 1 ONLO

Buses 18, 19, 24, Tel. 415067 Double feararest ticket Live and Let Die 2,30 Lirst Blood 4.30 The Mouse That Roared 7.45 West Side Story 9,30 Sun , July 24 Double feature/Lucker Live And Let Die 7

Mon., July 25: The Mouse That Roared 9.15 Double feature/Lucket National Lampuon's Agimai Wed., July 27

Double feature // ticket: Anlingt House 7 Blues Brofflers 9 Thor. July 28; Guis Of Navarone 5

4th week KUNI LEMEL IN CAIRO

EDEN

Sar. 7 Mr. 9 to Weekdays 4, 7, 9

EDISON James Bond (8)

OCTOPUSSY

Weekdays 3 45 6 10, 9

HABIRAH

FLYING HIGH (The Sequel) Saturday 7,30, 9 30 Weekdays 4, 7, 9

ISRAEL MUSEUM Sat 8 to CHILLY CHILLY BANG

BANG Sim., Most. Tue., 1 hur 11, 3,30; Today and Wed, Ha m.

CHITTY CHITTY BANG BANG

Tue. 6, \$ 30 COAL MINER'S DAUGHTER

KFIR 4th week Israely film

> SABABA Տաստանակ 7 .NO, 9.30

MITCHELL 2nd week

> at the Cunnes Festival PIXOTE -CALAMITY'S

The Hungarius prizewinning film

CHILDREN Weekdays 6.45, 9

ORGIL

BANZAI Sat. 7 30, 930

Weekdays 4, 7, 9 ORNA

Tel,224733 ENTER THE DRAGON Sat. 7 Ju. 9.30 . Weekdays 4, 7

Weekdnys at 9 p.m. unly MAN OF MARBLE RON

The film that won 2 Oscars LONELY HEARTS

Sat. 7.30, 9.30 Weekdays 4, 7, 9

ORION

Tel. 22291-3of week (decreases of "Star War," an "The Impire Strikes Back"

> RETURN OF THE JEDI

MARK HAMILE HARRISON FORD Week days 4, 6 30 5

Sat and weekdays 7, 9,30

SMALL AUDITORIUM

Ath week

Weekdays 6.30.

Best actress

Sat. 8,30 Weekdays 6,30, 9

Cinamas

ALLENBY

· JACKIE GLEASON

KARL MALDEN

* OLIVER REED Tonight 10: Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30

BEN YEHUDA 2nd week

Tonight 10, 12; Sut. 7,15, 9,30 ... Weekduys 4 30, 7,15, 9,30

From age 16 and over

TERRI GARR

MERYL STREEP

Academy

Ciolden Cilohe

BINYENEL HA'UMA

time to

SEMADAR APPRENTICESHIP trd week OF DUDDY FRANCES KRAVITZ JESSICA LANGE

Wed. 8

BETH HATEFUTSOTH

2nd week

FAIT

COURIR DAVID

Sun . Tue 5, Mon., Thur 3,30

Inc. X

THE

QU'EST-CE-QUE

CINEMATHEQUE

IMAGE BEFORE MY EYES

|<u>[]</u>27

CHEN CINEMA CENTRE. Advance ticket sides only at his office from 10 a.m.

CHEN 1

Hib week lonight 10; Sat., and weekdays 6.30, * MERVI, STREEP Academy

Gulden Globe (Carlo

CINEMA ONE 2nd week

CHEN 5

CHEN 4

Academs Award

or the best

the year

RAIDERS OF THE LOST ARK

Sat. and weekdays 7.25 9 35

CANNERY ROW

Sat and weekdays 7,05, 9,30

DEBRA WINGER

NICK NOUTE Lonight 9.50, 12,15



MAST

Sat. and weekdays 7 15, 9,30

Sat, and weekdays at 9.30

48 HOURS

DRIVE-IN

The con is on... place Fri. 10, 12 your bets. Weekdays 11, 2, 4,20, 7,30, 9,35 THE FOX AND THE HOUND

> CHEN 2 2nd week

THEMAN FROM SNOWY RIVER

CHEN 3

4th week Walt Disney's THE FOX AND THE HOUND

Foright 10, 12 Sal., and weekduss 7,20, 9,35

JUNGLE BOOK. Tuday 11 a.m., 2 Weekdays 4.30 only

A CONTRACTOR CONTRACTOR OF THE PROPERTY OF THE Fel. 225610 ESTHER BANZAL

> GORDON C IIIII - המחודש 81 Ben Yelinda Rd., Lel. 24437 Israel Premiere

Weekday 3 30, 7 15, 9 30

■ ISABELLE HUPPER! GERARD DEPARDIT U ef mest I reach film in recent year



linglish subtitles

LEVI Tel. 28886 Dizengoff Center Israel Premiere Shelley Daval Sean Connery Music: George Harrison



Tonight 10, Sat. 7 15, 9 30 Weekdays 1,30, 4 30, 7,15, 9,30 LEV H

7th week FINALS Tonight 10, Sat. 7 15, 9.30 Weekdays 1 30, 4, 30, 7 15, 9,30

LIMOR Ard week Tonight 10, 12 Sut 7 15, 9,30 Weekdays 7.15, 9.30 Woody Allen Festival

MANHATTAN

Sat, at 11, 4,30 Weekdays at 4.30 HEIDPS SONG

MAXIM 2nd week Sat. 7 15, 9.30 Weekdays 4,30, 7,15, 9,30

Free Show for Children LAGOON IN THE Sat and weekdays at 7.15 BLUE ISLANDS BOY TAKES GIRL MOGRABI

Tonight and every night L3th week SEX FILM TOOTSIE Tonight 10 Weekdays 4.30, 7, 9.30 Sat. 7, 9.30

ORLY

PEER

24th week . Weekdays 4.30, 7, 9.30 AN OFFICER AND A GENTLEMAN It'll lift you up where you belong * RICHARD GERE

DEBRA WINGER HOD 4th week Tonight 10 Sat. 7,15, 9,30 Weekdays 4,30, 7,15, 9,30 World Premiere PRIVATE MANEUVERS

Sat. 6.30, 8.30 Weekduys 4, 11, 6, 8 4th week KUNI LEMEL IN CATRO Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30

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BOY TAKES

GIRL

PARIS And week THE PLAGUE

DOGS "Watership Down" lodas 10 am. 12, Sat. 7 15, 9 10 Weekday (10) 12, 2, 4, 7 15, 9 30 SHAHAF

RETURN OF THE JEDI (Star Wars) ird week Longht 9 30, 12

Sat. 11 a.m., 7-15, 9:45.

STUDIO Tel. 295817 10th week MAN. WOMAN AND CHILD

TCHELET 2nd week

FRANCES

4, 40, 7,15, 9,30

Sat and weekdays 6,30, 930 TEL AVIV 4th week

James Bond 007 OCTOPUSSY Tomoht 19, Sat. 7, 9-10 Weekdays 4 30, 6 45, 9 30

TEL AVIV MUSEUM 3rd week Vinners of "Golden Palm" Canne

Lilm by Yilmaz Gunly Weekdays 4,30, 715, 930 TZAVTA

30 Ibu Gubled, Tel. 250156 Hith week Tought, Spt. and weekdays 10 THE TILM SHIGHTY THREE ZAFON

PAULINE A LA PLAGE I include subtation Longht 10, weekdays 4,30,7,15,9,30

> HAIFA Cinemas





Sat. 6,30, 9 Weekdays 7, 9,15 The whole week at 4 THE SOUND OF MUSIC

AMPHITHEATRE BANZAI

> Sat. 7, 9.15 Weekdays 4, 6,45, 9

ARMON James Bond 017

> OCTOPUSSY Saturdays 6 45, 9 Weekdays 1 6 80 9

ATZMON 2ml week

RETURN OF THE JEDI (Star Wars) Sat. 6,45, 9,15 Weekdays 4, 6,30, 9

CHEN

4th week KUNI LEMEL IN CAIRO

MIKE BURSTYN Sat. 7, 9.15, weekdays 4, 6.45, 9 GALOR

 CHARLES BRONSON 10 MINUTES TO MIDNIGHT

THE GREAT SPIDER INVASION

HAIFA MUNICIPAL THEATRE BYE BYE BRAZIL

Weekdays 6.30

KEREN OR MATRICULATION **EXAM**

Sut. 7, 9 Weekdays 4, 7, 9

MORIAH YOUNG DOCTORS IN LOVE

7, 4

ORAH 9th neck

TOOTSIE DUSTIN HOFFMAN JESSICA LANGE Sat. 6.30, 9 Weekdays 4, 6,30, 9

ORION NATALY AFTER LOVE 6 nonstop performances Adults only

PEER 5th week

PINK FLOYD THE WALL Suturday 7, 9,15 Weekday, 4, 6.45, 9

4th week Israeli film SABABA Sat. 7, 9 Weekduys 4, 7, 9

ORLY AN OFFICER AND A GENTLEMAN Sut. 6.30, 9 Weekdays 6.30, 9

> Friday at 3 Weekdays 11, 4 THE SECRET OF NIMH

ARMON

11th week

AN OFFICER AND A GENTLEMAN

4: THE FANTASTIC ARGOMAN LILY

Tonight at 10 Sat and weekdays 8 30 GANDHI Sat. 6:30; weekdays 4, 6:30.

ANNIE

oth week

OASIS Sat. 7.15, 9.30

Weekdays 9.30 THE SOLDIER

Weekdays 4, 7 Vednesday: Fin Karem and Surroundings HERBIE GOES 1,00 p.m. BANANAS

ORDEA

4th week PRIVATE **MANEUVERS**

RAMAT GAN 3rd week RETURN OF

THE JEDI ("Star Wars") Sat. 7, 9,30 Weekdays 4, 7, 9,30

HERZLIY Cinomas

DAVID

3rd week KUNI LEMEL IN CAIRO

7.15, 9.15 TIFERET 2nd week

ANNIE Weekdnys 4, 7,15 At 9.15 ARTHUR ARTHUR

> HOLON Cinemas

with Al Pacino

MIGDAL SOPHIE'S CHOICE 6,30, 9.15 Weekdays at 4.30 E.T.

SAVOY Junies Bond (XI7 **OCTOPUSSY** Tonight 10, Sat. 7, 9.30 Weekdays 4.30, 7, 9.30

MUPPETS IN HOLLYWOOD. Weekdays H. n.m.

of the state of

FOR CHILDREN

THE PRINCESS AND THE SHEPHERD : (Bert Habayal, Wednesday at 4 p.m.) PNCLE SIMCHA -- (Beit Leisan fomorrow

WHAT'S A SUITE? - With the Israel Chamber Orchestra, Guest soloist - Amira Maroz, dance and more, (1el Aviv Museum, Tuesday at 4 to p in)

THE WIDOW'S TRIAL WITH THE WIND I rom Solomon's legends, Performed by the lisi Mose, Rubbatron Theatre, Claufa Museum Juesday and Wednesday at 11 at m.

Friday: The Etzion Bloc and Herodian Water

Tunnel - Meet 7 50 a.m. Return to Jerusalem

FROM LEAR GOLDBERG WITH LOVE -(Richon Lenon, today at 10 a.m.)

JOURNEY TO OLEL ISLAND - (Rishon

NINE STORIES AND ONE MORE -Musical (Ashkelon beach community centre, fuesday of 8,30 a m.)

For last-minute changes in programmes or times of performances, please contact has office.

WALKING TOURS

ored by the Society for the Protection of Nature in Israel. Meeting place: Next to the ex-calator in front of the Jerusalem Central Bus Station. Please bring hat, conteen and walking

unday: En Giora, Nahal Ktalay and train ride to Jerusalem - Meet: 11.40 a.m. Return to Jerusalem Railway Station by about 5.30 p.m.

Monday: Fortresses and springs of the Judean Hills - Meet: 8,30 a.m. Return to Jerusalem about 2.00 p.m

Tuesday: From Har Gillo to Jerusalem — Meet: 12:45 p.m. Return to Jerusalem, about 6:00

Meet, 8.00 a.m. Return to Jerusalem about

Thursday: Masrek Nature Reserve, Nahal Kession, Martyrs' Forest — Meet: 9.00 a m. Return to Jerasalem about 3.00 p.m.

'Aff-the-Benten-Track'' walks in Jerusulem -

red by the Society for the Protection of Nature. Meeting place: Office of the Society for the Protection of Nature, 13 Helene Hamulka St., courtyard of Alin. of Agriculture. Pease bring hat, walking shoes and flashlight. Fee.

Sunday - Meet 8.00 n.m Russian Com-pound Ben Human Valley, burial caves from Second Temple period Haceblama City of

David executations, From the about 1500 p.m. Inesday - Meet 8.00 a m. Walk on city walls from Julia Gate to Damascus Gate. Tour Zedekuh's Caye. Armenian Mosaic, Tombs of

the Kings and St. George Cathedral, Finned Thursday - Meet: 8.00 a.m. Water reservoirs Jerusalem through the Ages Sunday and Tuesday 9.30 a.m. and Thursday at 2 p.ms. — The Citadel, Jewish Quarter, Old

Sunday at 2 p.m. -- Sites of Special Christian

Tours start from Citadel Courtyard next to Julia Gate, and Just 3-3% hours. Fickets may be purchased on the spot. All tours are guided

FILMS IN BRIEF

ANNIE — The comics serial about the little orphan who conquers the heart of a hard-boiled millionaire and introduces some horse sense and kindness in his world, has become first a stage musical and now a movie musical losing most of its ingenuity in the process, and replacing it with the glamour and cuteness of old Holloward

THE APPRENTICESHIP OF DUDDY KRAVITZ — Murdecai Richler's novel about un aggressively ambitious young Jew intent on making a fortune has been made into a film full of vitality, insight and humour. Duddy is objectionable hut Richard Dreyfuss perfor-

DINER — Remarkable performances by Sieve Guttenberg, Daniel Stern, Mickey Rourke, Kevin Bacon and Timothy Daly in this comedy drama about five friends making Screenplay and direction by Barry Levinson.

on Earth, is helped by a bunch of kids to regain his spaceship. A heartwarming, cheerat thriller, which recaptures the charm and excitement of cinema in its prime. Directed by FLYING HIGH-THE SEQUEL - The rehash of Hying-High I results in an inter-minuble stream of one-line jokes, some of

48 HOURS — The kind of picture that invites you to writch off your mind, follow the action (of which there's plenty), enjoy the dialogue (all the barbs and snide remarks, laugh at the

share, and forget it all as you leave the cinema.

Cinemas

ASTAR

9.30

Heavy Metal

Sut. 11 u.m.: Tuc., Wed., Thur. 4.30

Water Hables

Sut. and weekduys (exc. Tuc.) 9.30

Best Friends

Sut. and weekdays 7

FRANCES - The real-life story of actress Frances Farmer set in Hollywood of the '30s. Farmer is depicted as an individualist who is crushed by an industry for conformists. Excelent acting by Jessica Lange in the title-role

GANDHI - Sir Richard Attenborough's film

about the life of the Indian national hero turns

out to be just like any other high super-production, its language predictable, its mes-age all too turne and its technique all too

ving. Kept script and silly plot HAMSIN - Jews and Arabs clash in a Galileo moshin, in the government is about to expropriate unregistered Arab lands. A sobering look at the troubled relations between the two peoples, gradually escalating into pure hatred. Duniel Wachsman directs his cast with a sure

LEMON POPSICLE - Israeli film set in the hate SOs about 3 deredevil school boys and their sexual escapades. A cast of good young actors turn in natural and touching performinces. Amusing and well made but unneces-sury and sometimes ugly emphasis on sex.

MANHATTAN - Woody Allen's sightsymphony dedicated to the city he loves and the life of a New York Jewish Intellectual Neurotic Liveryman. An excellent sequel

Sutherland and an excellent cast give fine per-THE MOUSE THAT ROARED — 1959 British satire in which the Duchy of Grand Fenwick declares war on the U.S. Stars Peter Sellers in a number of roles, Jean Seberg,

rageous, and antagonistic interpretation of American college life in the early 60s and very probably the fundest as well.

OCTOPUSSY — Lots of girls, fast cars, and fancy locations in this latest Bond film. Recommended for a couple of hours of sheer AN OFFICER AND A GENTLEMAN — A street urchin with strong character proves he can endure all the hardships of the course for navy pilots and becomes an officer. Triditional melodrams, well made and well-

PAULINE A LA PLAGE — Immensely en-joyable French New Wave film by Eric Rohmer, about a teenage girl and a relative who spend time in the family villa in a small

ishus Court Museum, reconstructed Suphardi Synagogues, Western Wall

Israebte period in Jerusalem.

Wednesday at 9.10 p.m. -- The Greek and

Daily at 9 a.m., 11, 11.30 a.m., 2 p.m. - Jewish Quarter preheatoment and historical tour. Meet at Cardo Information Booth, Jewish Omerter.

AMERICAN GIGOLO - Director Paul Shroder (*Hardore, Blue Collar)* never delves to explore and merely abuses the intelligence

ARTHUR — A community comedy set in New York, starring Sir John Gielgud, Dudley Moore and Lieu Minelli. The film is funny

David Kussoff, Leo McKern.

Ramat Hasharon

Tonight 9.30, 11.30; Sat. 1,30; Tue. 9.30

seaside resort in Normandy. The story oppears to be a comp of no consequence, but Rohmes is perceptive about some basic human chavioural patterns, Excellent filmwork and

> director Buhenco extracts highly convincing performances from his cost of kids, who share on real life the destinies of his film heroes. RAIDERS OF THE LOST ARK - This George Lucas-Steven Spielberg venture creates magic out of sheer energy. A glorious,

PIXOTE - An uncompromising, barsh

portrayal of the vicious circle of poverty and

is disastrous effects on young people. Braziliai

THE RETURN OF THE JED! — A world of monosyllable morons who can control the eleverest machines is what director Richard Marquand's film is all about. The script by Liwrence Kusulin and George Lucas makes children's fairy tale look terribly sophisticated

THE SOLDIER - A fourth-rate Band-like nction mavie, in which an omnipotent ClA
agent (Ken Wuhl) and his team, with the help
of the Israeli Secret Service, overcome a KGB
plan to subotage 39 per cent of the world's oil

by putting terrifying conceptions that should be beyond unyone's imagination into clear pic-SEEMS LIKE OLD TIMES -- Neil Simon's romantic comedy in which Charles Grodin joins Goldie Hawn and Chevry Chase to

SOPHIE'S CHOICE — Pakulu's film not only doesn't add any new dimensions to William Styren's novel, but also diminishes its impact

A STAR IS BORN - Rock version of the flollywood classic with Burbra Streisand and Kris Kristolferson as the superstars.

TOOTSIE - Michael Dorsey (Dustin Hoff-

man) puts on a woman's dress, a wig and a pair

create the classic love triangle. Fast paced and

of high-heeled shoes. — and succeeds in get-ting the part of a middle-aged female hospital administrator in TV soup. A most enjoyable comedy — possibly the best thing that ever happened to director Sydney Pollack. VICTOR VICTORIA - Based on a 1923 German film of the same name, this movie is the complicated story of a jobless British soprano in pre-war Paris who eventually becomes famous, Brilliantly made. Lots of charm and skill.

WEST SIDE STORY - Based on the Breadway show -- an update of Romeo and Juliet in the sluns of 1950s New York -- with music by Lecaurd Bernstein, With Natalie Wood, George Chakiris and Rita Moreno.

THE JERUSALEM POST MAGAZINE

FRIDAY, JULY 22, 1983

FRIDAY, JULY 22, 1983

90 Wild Minutes Before Countdown THE JERUSALEM POST MAGAZINE

and new sites in the Jewish Quarter.

GREASE 2 — Lucking the star power of its predecessor, the shot of this film uses most of the ideas of the original. Cinematically more advanced than the previous effort and faster

hand and establishes an authentic

American G.I.s in the Korean War. Some

NATIONAL LAMPOON'S ANIMAL HOUSE -- Certainly the bawdlest, most out-

Some of the films listed are restricted to adult audiences. Please check with the cinema.

THE ROAD to kitsch is paved with good intentions. And if intentions were what counted in art and in public affairs, the creators of The King Trilogy would get high marks. They believe in all the right things - peace, justice, the quality of life, brotherhood, love, self-expression, youth, regeneration, God, and even in the mission of the theatre to proclaim all these things. But their writing and performance run counter to their good intentions: they lack self-restraint, a sense of proportion, good taste and common sense. After my recent disappointment with an overpraised Broadway performance, I have again been disappointed, this time by an off-off-Broadway spectacle. At the moment, if an Israeli wants to see what is valuable in American culture, he should visit America - what Israel gets are the leftovers.

THE King Trilogy was composed by Atexander Francis Horn, and conceived and directed by Sharon Gans. It is based on the story of the Kennedy family, who are here called King. (Martin Luther King is called Joseph Man.) The first part, Adam King, describes the three assassinations, ascribes them to the powers of evil, who are imper-trilogy is full of mysterious allusonated by the heads of the animal masks (wolf, fox, snake, miraculous and otherwise inexjackal etc.), and by an ubiquitous plicable occurrences, non-

figure called Tyrant, who represents the devil.

presents a little black man dressed in white who seems to signify the powers of good. In this part, America is shown to be beyond redemption. It is a waste land of inhumanity. And the surviving brother, Senator King, vacillates, and can't find a way out.

In the third part, I, all hope for America is abandoned, but a saviour appears, the son of the slain president, together with others of he young generation. Salvation, if I understand these confused meanderings, resides in individual self-determination (that is, /), in mankind finding its soul.

Alt. THIS sounds fairly reasonable, even though the admiration, or rather the idolizing, of the Kennedy brothers is far from realistic, clashes with historical truth, and is excruciatingly naive. The exposure of the industrialmilitary complex, and of the men secretly ruling America, is theatrically puerile and inept.

The intent of the play may still seem to have a basis in common sense. However, the text of this sions, religious symbols borrowed industrial-military complex in from everywhere, mystical events,

The second part, The Magician,

THEATRE

sequiturs, and a cultism which suggest the worst kind of American faddism. But what is really unpardonable is the theatrical failure; for the text is hombastic and banal.

THE ACTORS go through their inanities for eight interminable hours spread over three evenings. Their audience diminished from intermission to intermission and from evening to evening, until at the end about fifty people remained. The several hundreds there on the first night included many interested in the theatre and in current affairs, and knowledgeable about both. But the trilogy was insupportable.

The text is imitation Shakespeare and Bible. It includes lots of words like "always," "forever," "never," "I promise," "I swear," and of

·Thir Week in Irrael-The leading Tourist Guide-Thir Week in Irrael-The leading

course "love" and "freedom." The only authentic-sounding parts were quotations from the Kennedy brothers and Martin Luther King. The only scene which has stayed with me - it still raises a lump in dream" speech. A documentary drama based on the words of the Kennedys and of Luther might make good theatre. The King Trilogy

Much effort was invested in the production. It is a big and colourful spectacle, there is a lot of movement (and also an irritating rushing around), there are masks and costumes (including George Washington, Franklin, and Jefferson in period costume, don't ask me why), some ingenious lighting, and many theatrical gimmicks. One recognizes the hand of a director who knows her job. (However, I understand that some of the spectacular effects are not shown in

While the mise-en-scène and the acting are quite impressive at times, the production as a whole is as empty as the text. The gimmicks do not advance the action. There is, for instance, a chess game between Tyrant (black, of course) and the magician (white, of course), played with living people who have names like "Pawn of Destiny," "Queen of Love," "Custle of Despair," "Pawn of Ridicule" and so on, all thirty-

two of them. It doesn't really mean a thing.

In addition, there a is a good fairy in white traipsing around throughout the game, and who holds several coloured balloons in my throat - was the "I have a the form of planets. (Again, don't ask me why.) It must all be heavily symbolic of something, but I got lost on the way. I have never before so squirmed with embarrassment in my

There is no point in singling out actors. They are all quite professional, and some of them are good

This is a mammoth show — three full-length evenings and a cast of 52. It has been showing in Greenwich Village for 10 weeks (no reviews yet), and is about to tour Europe. with Israel as the first stop. I don't know who the backers are

for The King Triology. Perhaps there may be rich people who believe in its importance for any fad finds its wealthy patron in America. However, the effort put into this play, and the sincere faith of everyone in what they are doing, is misguided. The King Trilogy might appeal to some Americans, with its black and white perspectives, its naiveté, its high-flown good intentions. But it strikes me that the neople it could appeal to are not theatre-goers. It would be interesting to know what its principal heroes would have to say about it.

RESTAURANTS

*Fish restaurant

*Airconditioning

*Light meals

*Reasonable prices

12 Aza St. (near Kings Hotel)

Tel. (02) 632813

*Beautiful garden

Season notes

MUSIC & MUSICIANS Yohanan Bochm

IT SEEMS that the Jerusalem Theatre will continue to be home for the Jerusalem Symphony Orchestra as the new Crown Symphony Hall will take two to hree years to build - if all goes according to plan. In the past, about 65-70 evenings each year at the theatre have been devoted to out of the 10 subscription series, music. This represents 25 per cent und two of the four special series. of all events there.

There will be the same programme breakdown in the coming season: 10 subscription concerts of the Jerusalem Symphony, again to be chosen from Tuesdays, Wednesdays and Thursdays. The 10 concerts will comprise three Bach-Mozart programmes repeated on two consecutive evenings; and four Youth Concerts (with Arieh Vardi).

Then there will be the Liturgica January 5 — with 10 programmes. Jerusalem Theatre, there will be one at the Binyenei Ha'uma two each at the Lutheran Church in the Old City and the Dormition Abbey on Mt. Zion.

dedicated to individual composers: with the HSO. Ligeti (February); Messiaen (April); and Josef Tal (June). There will be be Uri Pianka, who plays the an innovation for these three Prokofieff Violin Concerto No. 1; programmes will be performed one night in Jerusalem, the next in Tel

THE JSO's season will start at the end of September with a series of which will provide a kind of run-in for the European tour. The tour will 17. The ISO will visit Germany, Finland and France. There will be only one subscription concert Triple Concerto. before the tour: October 16-17-18, with Gary Bertini conducting, and Krystian Zimmermann playing, the Brahms First Piano Concerto. The Mediterranean, especially commissioned by the JSO for its tour.

THE FIRST of three special concerts will include the conductor Ole Brahms First Piano Concerto. Schmidt and Hermann Koppel, a pianist from Denmark, who will be the soloist in his own Third Piano Concerto. This concert, on October 20, will commemorate the rescue of Danish Jewry from the Nazis.

The Festive Concert on the Eve

Comissiona will be a guest conductor after a lengthy absence from Israel. At the end of the season he will end his 15-year association with the Baltimore Symphony, Which has believed by the baltimore Symphony, which has believed by the baltimore Symphony No. 2, the whole cycle of Symphony No. 2,

concerts outside of Jerusalem. Theprogrammes for the coming season will present the same mixture as before: well-known classics, interesting newer works, Israeli conductors and soloists and guests from abroad, some well-known and some new names (whom we hope to introduce to our renders when their visit nears.

OUR MUSIC critic in Haifa, Esther Reuter, introduces the programmes of the Haifa Symphony Orchestra for our readers in the North:

For the forthcoming 1983-84 season, the HSO is offering three subscription series on Saturdays, Sundays and Mondays, as well as special concert series. Urs Schneider, in his second year as chief conductor and musical director of the orchestra, will conduct six Continuing his policy of performing seldom-heard works, as well as works never played before by this orchestra, he will conduct the Schubert Symphony in E Major. on nosth, discovered some 10 years ago and performed only once last year in Stuttgart.

Four guest conductors on their first visit to Israel are listed: Geoffrey Simon (USA); Philippe Bender, a young French conductor, former between December 28 and assistant to Leonard Bernstein, will conduct a whole programme of Five will be presented at the French music; Gilbert Varga (West Germany) will conduct Kodaly's Marotzeker Dances; and Siegfried (Brahms: Deutsches Requiem), and Kohler (Germany) will lead a programme of German romantic music. Shalom Ronly-Riklis and Stanley Sperber are the only Israeli Three Explorations will be conductors to appear this season

Among Israeli soloists, there will Robert Canetti, with cellist Michael Haran, will present the Brahms Double Concerto: violist Rivka Golani (Canada), together with clarinettist Eli Heifetz, will perform the seldom-heard Bruch Concerto appearances outside Jerusalem for Charinet, Viola and Orchestra; pianists Pnina Salzman will perform the Khatchaturian Piano Concerto be from October 23 till November and Irit Rub-Steiner the first Piano Concerto by Chopin. The Israel England, Denmark, Sweden, Trio (Volkov, Breuer, Bergman) are scheduled to play the Beethoven

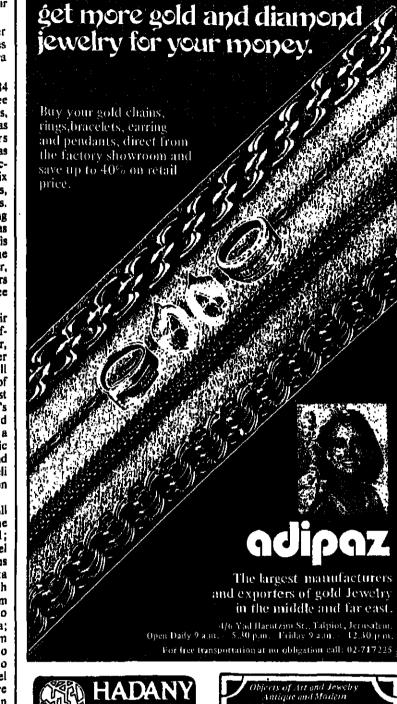
AMONG THE guest soloists are pianist Margaret Fingerhut, England, the oboe player Malcolm same programme, will include the premiere of Ami Maayani's Scherzo Vaughan-Williams' Oboe Concerto, violinist Adam Han-Gorsky, Austria, will play the seldom heard Bruch Scottish Fantasy, and pianist Mark Seltzer (U.S.A.) will play the

Neot Hakikar's
Weekly Tours The Oratorienchor from Duesseldorf, with soloists Robin Weisel-Capsuto, soprano, Hans Peter Blochewitz, tenor and Klaus Mertens, bass (West Germany) will perform Haydn's "Die Schöpfung." Four Israeli works are included:

ndependence Day (May 6) will the World Premiere of Ram Da bring to the rostrum Yuri Oz's "Introduction and Pas-Ahronovitch, the chief conductor sacaglia," Marc Lavry's and musical director of the "Israiliana," Op. 258 (to mark his Guerzenich Orchestra of Cologne, and the Stockholm Philharmonic formance of Ami Mayani's Miz-Orchestra, with Shlomo Mintz as morim and Edi Halpern's Auschwitz Epituph, dedicated to the com-During the coming season, Sergiu poser's late family and friends

Which has helped to make it one of Smetana's "My Country" as well as the superior American orchestras, the Bach-Webern Ricercare, com-As informer years, the Jerusalem plete the list of well-known classic symphony will give a number of and romantic works.







983/84 season has begun.

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"Giselle" Act II

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Fri. at 2,30 pm: Who is Afraid of Virginia Woolf?
Sat. at 7,30 pm: Wife/Mistress
9,30 pm: The French Lieutenant's

Woman

Sun, at 7 pm: Flying with the Birds in cooperation with the Society for the Protection of Nature

9.30 pm: Umudsuzier Yilmaz

Guney Mon. at 7 pm: War of the Worlds 9.30 pm: 8 % Fellini

Fues. at 4 pm: The Good Earth
7 pm: 8 %
9.30 pm: When Worlds Collide

Yed, at 7 pm; The Long Good Bye Robert Altman 9.30 pm: 8 %

Thurs, of 7 pm: *Paper Moon* with Tatum O'Neal 9.30 pm: An Enemy of the People with Steve McQueen

midnight: Allegro Non Troppo Fri. at 2.30 pm: City of Women

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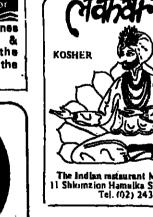
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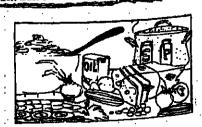
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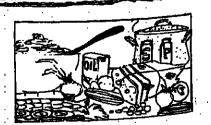




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THE JERUSALEM POST MAGAZINE

FRIDAY, JULY 22, 1983

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EXHIBITIONS

Permanent Collections of Judaica, Art and Archaeology

retrospective of the works of the veteran Mexican photographer, span

George Segal — an exhibition of the well known American sculptor, including
16 life-size plester sculptures made in the last twenty years

Droams, Visions, Metaphors - the photographs of Manuel Alvarez Bravo. A

over 60 years of activity

From "Pong" to Home Computer
Mario Merz — Italian artist, builder of igloos and nomadic dwellings
Looking at Pictures — a didactic exhibition dealing with the components of

two-dimensional art and the ways they affect the viewer, By courtesy of Marianna and Walter Griessmann, London, and Oubek Ltd.

Farinelli and Albertini Sing Vivaldi — 18th century Venetian operation

China end the Islamic World

Kadesh Barnea — at the Rockefeller Museum The Wonderful World of Paper — Poley, Center

SPECIAL EXHIBITS Capernaum Hoard A New Mosaic in the Norman P. Schenker Archaeology Garden

Oli Lamp Section
The Permanent Exhibit in the Prehistory Hall Yemenite Torah Finials ("Rimonim"

EVENTS

PERFORMING ARTS ON FILM

Saturday, July 23 et 20.30 Ballet: SWAN LAKE

Music: Tchaikovsky, choroography: Lev Ivanov and Mario Peapa with the Bolshoi Ballet and Mnya Plistkayo CHILDREN'S FILM

Sun., July 24; Mon., July 25; Tues., July 26; Thurs., July 28 at 11.00 & 15.30 Wed., July 27; Fri., July 29 at 11.00 "CHITTY CHITTY BANG BANG"

Ian Fleming's classic fantasy about a flying car, with Dick Van Dyke and

Sally Anne Howes
SPECIAL SCREENING

Sunday, July 24 at 20.00 THREE FILMS — George Segal; American Art in the 60's; Masters of

SPECIAL SCREENING

Monday, July 25 at 14.00 "GEORGE SEGAL" (58 min.)

George Segal is shown installing a retrospective of his works, working on new pieces and commenting on the nature of his pleases-cast sculptures. (Free entrance to film.)

Tuesday, July 26 at 18,00 & 20,30
"COAL MINER'S DAUGHTER" (USA 1980)
Dir. Michael Apted; with Sissy Spacek

Wednesday, July 27 at 14.00
"MASTERS OF MODERN SCULPTURES — THE NEW WORLD"

A survey of the works of 22 American sculptors active within the last quarter century. (Free entrance to film.)
CHILDREN'S CONCERT

Wednesday, July 27 at 16.15

The programme will combine listening to musical masterpleces with interesting, entertaining explanations of the works. Ell Hefetz, clerinet; Michael Boguslavsky, piano. On the programme are works by Bach, Poulenc, Brahms. CONCERT

Saturday, July 90 at 20.30
AN EVENING OF GERSHWIN — with Sandra Johnson and Liz Magnes
(in cooperation with A.C.C., Jerusalem) GUIDED TOURS IN ENGLISH

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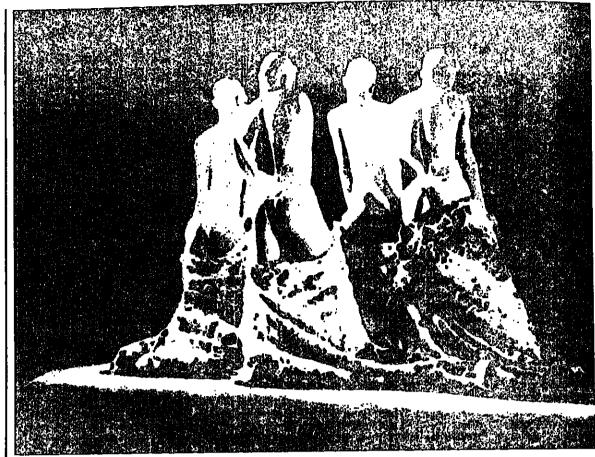
SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. 10.00 to 16.00; Sat. 10.00 to 14.00

BILLY ROSE SCULPTURE GARDEN: Sun.—Thurs. 10.00 to sunset; Fri., See 3. holiday 10.00 to 14.00

Sat, & holidays 10,00 to 14,00 ROCKEFELLER MUSEUM: Sun.—Thurs. 10,00 to 17,00; Fri. & Sat, 10,00 to

LIBRARY: Sun., Mon., Wed., Thurs. 10,00 to 17,00; Tues. 16,00 to 20,00 GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11,00 to 13,00; Tues. 16.00 to 20.00

TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv—Rococo, Etzion, Le'an and Castel; Jerusalam—Kla'lm.



WHEN THE Sankai Juku company of Japan opens in Israel on August 1, you can expect something new: the "New Dance" of Jupan. Like Western avant-garde, this modern wave started in the 1960s as a kind of revolt against the rigidity of traditional choreography. The movement gradually grew, until the late 1970s saw the emergence of

DANCE Dora Sowden

"Although Butch (the style developed by Sankai Juku) does not hoth dancers and manager to join in the activity. There and then, in her concern itself with the orthodox (Japanese) dance style, it does travel clothes, she did Bulerias to strongly concern itself with the livpreciative audience, returning on ing Japanese, because Butoh has its five more nights. "It was lovely to origin in the nature of Japan itself. be remembered like that," she Butoh has gestures which only that race has and it also has bodies restrained for a long time in

Sankai Juku. In 1980 the group went

abroad and introduced a new

Japanese dance form to the

One description of it runs thus:

who have grown up with Elvis, the

Beatles and the Rolling Stones..."

That is what we shall see in Israel.

AUGUST WILL also see the arrival

in Israel of a group of young

Spaniards, the Spanish Youth Bal-

Cadiz and Jerez de los Cavalleros,

near Badajoz. Both are credited

Western world.

traditional living."

MIRALI SHARON, the foremost In Le Figaro last year, a Parisian chorcographer resident in Israel, critic wrote: "Here they are; five and chairwoman of the Union of Israeli Choreographers, has been inmen with shaven heads, grouped vited to present a programme of her work at the 92nd Street "Y" in New together, hairless and muscled bodies - they belong to one of the strangest troupes in the world... The West has inspired these dancers.

Sharon's company, — four dancers from the U.S., the remainder members of Batsheva II - will stage two works in three performances at the beginning of October. Prior to the company's departure, the works will be performed (September 19 to 24) at the let, directed by Fernando Bat-Dor Theatre in Tel Aviv.

Belmonte. Also described as On the programme, both in New "children of the flamenco," their York and Tel Aviv, will be Phoenix base is in Jerez (the town that gave (music: Collage by Jossi Mar-Haim) its name to the word "sherry"). Apparently there are two places called years ago at the Pompidou Centre, Jerez: Jerez de la Frontera near together with other Sharon works during a week devoted to Israeli dance. And something new: Tehilot.

with being the home of flamenco. with music by Steve Reich. The Spanish Youth Ballet will ap-One of the Americans in the compear at the Wohl Amphitheatre in pany, Risa Steinberg, who has been Tel Aviv on August 9, 10,11 at 4.30 here since April, says of Sharon, p.m., as well as in other centres. "Her ideas are intense, passionate While in Tel Aviv, they will enter- and sensual. She presents a vision tain and be entertained at the studio and allows the dancer to bring it to of Silvia Duran, who has known life, so that working with her is a Belmonte from the time she danced challenge.

"There is not one emotion that I Duran recently had a pleasant ex-perience in Macrid, when she took, honour to be asked to come." two of her students to the Cafe de Steinberg was for 11 years a Chinitis, a flamenco centre where member of the José Limon comshe herself had danced. Immediate- pany and has taught in many ly recognized, she was persuaded by countries.

Sharon describes *Phoenix* as a cycle of human life, where various media are used to convey "the metaphor of existence."

For Tehilor she drew on "the moods of the personal poetry of the Bible," finding in them a way of looking at life here and now, "It is an affirmation, not a lamentation," the choreographer says.

Throughout the years, Sharon has shown her creative powers in a line of works ranging from Transition for the Batsheva Company to Hymn to Jerusalem for the Bat-Dor Company. In between, she has directed movement in plays, five of them for the Habimah Theatre. Israeli lighting expert Benzion Munitz will go to New York with the company.

THE BAT-DOR Dance Company is also due in New York towards the end of September to appear for a week at the New Joyce Theatre. The season will open with a gala performance in aid of the Dance Library of Israel, and a special booklet will be issued, telling the story of the library and of the Bat-Dor Company.

The event is being organized by listelle Sommers, head of the U.S. Committee of the Dance Library of Israel, who is married to Ben Sommers, founder of the Capezio firm and of the Capezio Foundation

which aids dance projects.

Sommers was the first recipient (1979) of the Dance Library's Documents of Dance Award for his services to dance.

ERNA LANDNER, collaborator of a book on geriatrics, was recently here from the U.S. to give a week's course on "movement for the elderly" at the Wingate Institute. She went on to join a tour of foll dance venues under the guidance of Shalom Hermon, noted authority on folk dance. Though she found this "most stimulating." what surprised her was that "folk dance in Israel seems to stop at 35.

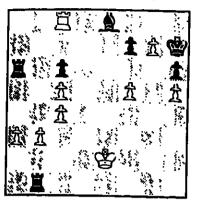
"I cannot understand why," said Landner. "It's not only good therapy, but also enjoyable." The groups of (senior) visitors with whom she toured all danced with

the young Israelis. There is little doubt that Israelis (especially the men) would have better figures if they did more folk dancing after the age of 35.

FRIDAY, JULY 22, 1983

CHESS Eliahu Shahaf

Problem No. 3130 YEHUDA HOCH, Petah Tikva 2nd prize, L'Italia Seacchistica, 1981 White to play and draw (9-7)



SOLUTIONS. Problem No. 3128 (Zinar), 1.a4 Kd4 2,Kh51 f5! 3,Kh4! Ke5 4.Kg3 Kb4 5.Kf3 (f2) Ka4 6.Ke3 Kb5 7.Kd4 Kc6 8.Ke5! Ke5 d1Q 13.f7, draw.

ISRAELIS DO WELL IN BERLIN LEV GUTMAN tied for second in sites decided upon for the semithe great Berlin international, with finals of the candidates (Pasadena,

Vlastimil Hort with a 81/2-9 score. Gutman tied for second with Austria's Herzog and Sweden's Ekson, with 71/2 points each. Yaacov Murey garnered 7 points, tying for 5th place. Eliahu Shwidler scored 64 points, Yedael Stepak and Yitzhak Veinger 6 points each, and Natan Birnboim 5½ points.

NEW PROPOSALS FOR WORLD CHAMPIONSHIP

THE PRESENT three-year cycle of the world championship is to be substituted by a two-year cycle, according to a proposal circulated lately among FIDE member countries. According to the proposal, three Interzonal tournaments will be held, as was the case in the present cycle. Four winners will qualify from each tournament and the 12 will be joined by the four participants of the candidates' matches of the previous cycle. This 16-man tournament will be called the World Championship Candidates' Tournament. The four winners will compete against each HAZAI other and the ultimate winner will 9.Kf5 d4 10.Kg6 d3 11.f5 d2 12.f6 meet the world champion in the match for the crown.

The Soviet chess federation has The winner was Czechoslovakia's Smyslov-Ribli match). The Soviets 28.Ob4 g5 29.a3. Black resigns.

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claim that the sites were chosen without consulting the players. They demand an emergency meeting of the FIDE executive council or a postponement of the

Another proposal, concerning the team championships, is that the outstanding participants of the 1984 Olympics will be joined by one team from each of the five large continents for a World Team Championship in 1985.

HUNGARIAN TEAM **CHAMPIONSHIP**

HERE are some more thrilling games from the above event.

ADORJAN LNf3 c5 2.c4 Nf6 3.Nc3 b6 4.e3 e6 5.d4 cd4 6.ed4 Bb7 7.a3 d5 8.cd5 Nd5 9.Ne5 a6 10.Qa4 Nd7 11.Nd5 b5 12.Qb3 Bd5 13.Qg3 Ne5 14.de5 h5 15.h4 Rc8 16.b4 g6 17.Bg5 Be7 18.Be7 Qe7 19.Be2 Bc41 20.Re1 0-0 21.Bh5 a5 22,ba5 Qu7 23,Bd1 Qa5 24,Qc3 Qa8! 25,Qe3 Rfd8 26,Bf3 Qa5 27,Qc3 Bf1! White resigns.

1.e4 c5 2.Nf3 d6 3.d4 ed4 4.Nd4

Nfo 5,Ne3 Neo 6,Bg5 c6 7,Qd2 a6 8.0-0-0 h6 9.Be3 Bd7 10.f4 h5 11.Bd3 Re8 12.Kb1 Na5 13.e5 b4 lodged a strong protest against the 14.Nee2 de5 15.fe5 Nd5 16.Rhf1 Ne4 17, Be4 Re4 18, Nf4 Ne3 19, Qe3 Bc5 20.Ng6 Rd4 21.Rd4 (g6 22.Qe4 a strong field of 270 players among Texas, for the Kasparov-Korelmoi Qe7 23.Rd7 Qd7 24.Qa8 Qd8 25.whom were 12 GMs and 20 1Ms. match and Abu Dabi for the Qc6 Qd7 26,Qc5 Qb7 27,Qd6 Qc8

VARNA 1983

THE TRADITIONAL international tournament of the Bulgarian Black Sea resort town of Varna was held May 1-15. East German IM Lutz Espig won the tournament, scoring 9-3 in the 8th category event, to finish two points ahead of his nearest rivals, GM Kirov and IM Meduna. Espig gained his second GM norm. The tournament produced a number of sparkling games, some of theoretical interest. Here is one of

INKJOV ORTEGA

1.d4 Nf6 2.c4 e6 3.Nf3 d5 4.g3 Be7 5.Bg2 0-0 6.0-0 b6 7.Ne5 Bb7 8.Ne3 Na6 9.ed5 ed5 10.Bf4 e5 11.de5 bc5 12.Ne4 Bc6 13.a3 Rc8 14.Ne5 Bb7 15.Qb3 Ba8 16.Rad1 c4 17.Qc2 Qa5 18.e4 de4 19.Ne4 Be4 20.Be4 g5 21.Bh7 Re7 22.Qf5 Qb6 23.Qg5 Kh8 24.Ba6. Black resigns.

CUBAN CHAMPIONSHIP 1983

SAGUA DE TANAMO was the site of the 1983 Cuban Championship. In the end GM Guillermo Garcia, and IM Reynaldo Vera tied for first in the 12-man field with 755-355 scores. A 10-game match will be played later this year to determine a clear champion. VILELA

1.e4 c5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 Nc6 6.Hc2 e5 7.Nh3 Bc7

Ne8 12.Nd4 Nd4 13.Bd4 Bg5 14.Rf3 a6 15.Qd3 Rc8 16.Ruf1 Bf6 17.Rf6! gf6 18.Qe3 Qa5 19.Nd5 Bd5 20.Og3 Kh8 21.Rf6 Ng7 22.ed5 Rc2 23.Rh6 f6 24.Qd3 Rc1 25.Bf1 f5 26.Qh3 Kg8 27.Rh7 Rf6 28.Rg7 Kg7 29.Bf6 Kg6 30.Bd4 Qd5 31.Qg3 Kf7 32.Qb3 Qb3 33.ab3 Ke6 34.hd Rc7 35.h5 Rh7 36.Be2 Kd5 37.Bf6 Ke4 38,Bf3 Ke3 39.h6 f4 40.Bg7 b5 41.Bd5. Black resigns.

BRILLIANT TOUCH

White - Kh1; Qc3; Rg1; Nh2; Pa2, b3, c2, f3, (8), Black - Kc8; Qg3; Rf8; Be4; Pa6, c7, d6, g7. (8).

Black to play.
1. — Rf3! 2.Rg3 Rf1x.
(Murzikov-Zarenin, USSR, 1982).

COUP DE GRACE

White — Kgl; Qdl; Ral, Rfl; Bc2, Bg5; Ne3, Nf2; Pa4, b2, c4, e4, g2, h2, (14), Black — Ke8; Qd8; Ra8, Rh8; Be8, Bg7; Nf6, Nf8; Pa6, h7, c5, d6, g6, h5, (14).

1.e5! and Black resigned. If 1. — de then 2.Qd8 Kd8 3.Ne4, winning a piece. (Elvest-Nasanov, Leningrad,

ENDGAME FINESSE

White -- Kc2; Qa8; Ne2, Nf4; Pb2, e4, 12, g2, (8). Black -- Ke7; Qh6; Nd7; Pc7, d4, d6, e6, f7, (8). 33.Nd5! ed5 34.Nd4 Of4 35.Nf5 Kf6 36.Qh8 Ke6 (36. — Kg6 37.Qg7 Kh5 38.g4 Og4 39.Qh6x) 37.Ng7. Black resigns. It 37. - Ke7 then 38.Qe8 Ki6 39, Nh5. (Vaganian-Henley, 8.0-0 0-0 9.Be3 Be6 10.f4 ef4 11.Rf4 Hastings 1982/83.)

This Week in Israel: The Leading Tourist Guide: This Week in Israel: The Leading RESTAURANTS TELAVIV BY NIGHT







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Screening of the film "Qu'est-ce-qui fait courir David?" The story of a young Jaw, a passionate cinema amateur, who attempts to combine all the important milestones of his life in an autobiographical film. Director: Elie Chouraqui. Starring: Francis Huster, Nicole Garcia, Charles Aznavour. The film is in

French with Hebrew and English subtitles.
Sunday, July 24 at 5 pm; Monday, July 25 at 8.30 pm; Tuesday, July 26 at 5 pm; Thursday, July 28 at 9 pm.

Screening of the film "The Apprenticeship of Duddy Kravitz". The tough and desparate attempt of a young Canadian Jew to become rich at any cost. Richard Dreyfus won the "Golden Bear" award at the Berlin Film Festival for his dynamic performance. Director: Ted Kotcheff, Starring: Richard Drayfus, Jack Warden, Randy Quid. Introductory lecture: Dr. Robert Rockaway. (In cooperation with the Association of Americans and Canadians in Israel.) The film is in English with Hebrew and French subtitles.

Tuesday, July 26 at 8 pm.
Screening of the film "Image Before My Eyes". The prize-winning documentary film on Jewish life in Posind before the Second World Wer. The film is in English and Yiddish with Hebrew subtitles. An introductory lecture will be given by Feivel Zigelbaum. (In cooperation with the World Council for Yiddish Literature and Culture.)

Wednesday, July 27, 1983 at 8 pm. Admission fees: IS 90 for members of Friends Association, IS 120 for non

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 Libys: An Extinct Jewish Community – Conventions Hell, Ganel Hate's ruchs (as part of the "Shorashim" convention).
 The Wonderful Island of Dierbs – Ganel Hate'sruchs (as above).

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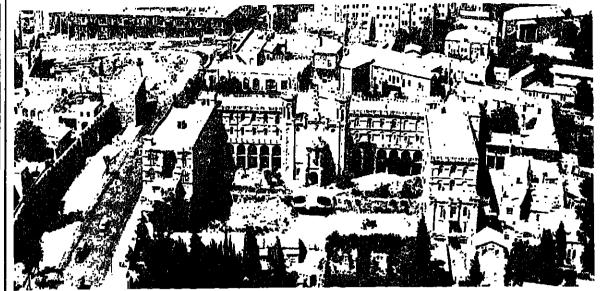
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Thrweeking deline lead A plaice to remember



WHEN I informed one of my prying Post colleagues of the subject of this week's column, his reaction was: Oh, hell. I was afraid of that Couldn't we keep the place secret? It opened without fanfare less than nine months ago, but already La Rotisserie has inspired a devoted coterie of diners who would like

very much to keep the word from

spreading. Our visit there prompt-

ly showed why. The restaurant is located in the Pontifical Institute's Notre Dame of Jerusalem Centre. Notre Dame, of course, is a well-known Jerusalem landmark with a complex history. Its corner-stone was laid in 1885 by French cleries, and it was designed to shelter French pilgrims. It later served as an Assumptionist seminary and housed a museum. During the War of Independence. the south wing facing the Old City became an important Hagana bunker and suffered severe bomb damage, while the north wing served as a refugee shelter and first-

aid centre. Stagnating on the no-man's land between East and West Jerusalem. the building was sold in 1970 to the Jewish National Fund, which eventually turned it over to the Hebrew University. By 1973 the complex had reverted to the Holy See, and final restoration work has just been completed. For the past six years, Notre Dame has operated a handsome 140-bed guest house for pilgrims and other visitors to Jerusalem

ONE ENTERS the Notre Dame courtyard via the driveway opposite the Old City's New Gate. Mid-way up the gravel path and on the left is the main entrance to the Notre Dame guest house, which has a dining room that offers meals at a fixed price of \$7, but is not to be confused with the restaurant. Keep going past verandas. Straight ahead, tucked low on the ground floor of the building's north wing, you'll find, to just as good as hers. the consternation of its jealous fans,

La Rotisserie. We were immediately struck by the sensation that the restaurant had a real atmosphere (too many enteries in this country, if they convey any atmosphere at all, suggest a to the trout, especially as the sole football locker room). La Rotisserie by contrast was hushed with candlelight, vaulted ceilings, teak dining tables, cushioned seats and embroidered place mats. The open Yehuda stalls). chels' grill, where you can watch copper utensils that were not just

MATTERS OF TASTE Matthew Nesvisky

the corners and the walls were hung with wall hangings which, when you think of it, is only appropriate but say, what am I anyway, an interior decorator?

On to the food. The menu also exuded a distinct aura of hutz l'aretz. Prominent were such items as porterhouse, T-bone and sirloin steaks. But despite the tantalizing fragrance coming from the grill, both Mrs. Companion and I found ourselves in the mood for fish. It's not just that we never disagree (isn't that right, dear?). It's just that we're equally perverse.

Ever prepared to brave perdition, the madeap immediately decided on the giant tiger shrimp, only to be snatched from the flames when the waiter informed her that it was shrimps' night out. She then settled for the fillets of trout seasoned with rosemary, lemon and ginger and topped with almonds, which, damn it all, had been my choice. I then agreed to take the fillets of plaice (sole) with figs and almonds. From now on, the columnist will order first, etiquette be damned.

AT LEAST I outpointed her on the openers, M.C. chose the onion soup, which was nice, but I went for the appetizer trolley, from which I was urged to choose as much as I wanted from a rotating rack of delicacies. There were 16 or 20 choices, and I limited myself to some fine pickled herring, a gratedcheese salad, spicy peppers, tuna, mayonnaise salad, stuffed olives and 16 or 20 other items. Work, work,

Our salads arrived on a separate the wide steps and the tempting trolley. We both chose big bowls of can mean many different things. fresh greens with blue-cheese dressing, and I'm happy to say mine was

> Then our fish arrived. Each of us received two large fillets, sufficient so that, after a hard-bargaining session at the negotiating table, we agreed to trade at mid-point. We concurred that the sole was superior. had the unusual cooked figs, but both fish were really quite fine (the manager told us later that the fish are purchased at the Mahane

Our fish were accompanied by the men at work, was surrounded by grilled tomatoes, some rather watery string beans (the only really hung up to be decorative. Wine off-item of the evening), rice for the kegs were artistically arranged in ludy and boiled potato for the gent. sprigs.

La Rotisserie has a separate and fairly extensive wine list featuring numerous French imports. In the interest of economy, we opted for the local Cremisan Old Hock, Cremisan does not have a great reputation, and this was borne out at our table with ample vengeance.

A separate dessert menu then tempted us in a dozen directions. I ulmost went for the European cheese platter, but having been filled to capacity, settled on the fruit cup with curacao, which was very refreshing. Madean had the homemade praline ice cream, which reportedly was excellent, though my information admittedly is secondhand, as I wasn't about to get any. For spite, I finished with a cup of good American coffee. For spite, he lady said she'd do without.

Service throughout the meal was courteous and efficient - perhaps too efficient. I was somewhat distracted by the constant trolley traffic. Appetizer trolleys, salad trolleys, flambé trolleys and dessert trollevs were forever being pushed about the restaurant on silent rubber wheels. To one with a morbid turn of mind, which Mrs. Companion for some reason insists I have. one may be reminded of a pathology lab.

If nothing else, the trolleys serve to remind the diner that everything at La Rotisserie is à la carte. Damage for our dinners, exclusive of service, came to 1\$1,683, which we considered moderate for the amount we had to eat.

YOU KNOW the old Vaudeville routine where one sings and the other dances? If you haven't figured it out by now, our act is one cooks and the other eats. Anyway, one of the appetizers I mentioned sampling went by the name of mayonnaise sulad, and you don't have to live in this country long to know that that Here's one of Mrs. Companion's favourite versions. I call it Madcap Mayonnaise Summer Supremo

Boil separately until just tender a 1/2-cup of peas, I cup of green beans cut into 2-cm. pieces, a 14-cup o diced carrots, I cup of diced potutoes (you needn't bother drawing the dots on the dice), and I thinly sliced onion. Mix these with salt and pepper and 1½ cups of mayon-naise (preferably home-made). Chill and serve. If you want to fancy it up for company, you may add a couple of diced pimentos and decorate the top with four hard-boiled eggs arranged in slices over the lop. Over the eggs spread a third of a cup of mayonnaise and add parsley

Haifa art shows

JOHANN PREUSS is a new immigrant from Austria and, as might almost be surmised, his paintings and drawings are influenced by the fantastic style, the solidity of subject distinguishing it from surrealism. Humanity, in his typical high-toned blue and yellow, is depicted as rednosed circus clowns. A few exceptions aside, he is a capable practician. As for content, choice to two heads, of a man and woman respectively not a pleasant pair; but they do lead one to believe that Preuss, free of preconceptions, could become a good realist portraitist. (Ritz Gallery, Haifa). Till end July. ABIGAIL YORECHE weighs in with an amusingly witty show of oils and black-and-white and coloured prints, on popular conceptions of 17th century New England Puritanism; the decor, as far as it exists, from time to time, wanders into the 20th century. The uniform style and execution in both mediums are above reproach, although spatialism and siting are facilitated by the self-willed austere poverty. (Danya Art Gallery, Haifa.) Till July 23.

THE SUMMER Exhibition of a Haifa gallery is a modest show in which the participants have not always provided the best insight into their capabilities. Canetti is a constant problem, fluctuating from a very high standard to banality, but in this show it would be hard to beat his "Marine Scape" with its composition, unforced except for the choice of angle, of sea-eroded rocks. Grimberg, associated with a competent sardonic fantasy, presents too wide a range of uncon-nected samples; best is his colour collage (14). Feuerstein's landscapes are, as ever, serene, this time with a greater liquidity of paint, e.g. the photochem "On Carmel" and the watercolour "Ya'arot Hacarmel." From Korber, first place to his watercolour "Kinneret," and then to "Carmel." Regarding artists not "officially" included in the exhibition, a newcomer, Gurarie, is a competent landscapist, but a bit too heavyhanded: Weinberger's impressionist brown landscape comes from Hagefen's own collection; and finally there is Schild's unsolicited woman's head (plaster). (Hagefen Gallery, Haifa). Till September.

E. HARRIS

Jewish content in Safed show

CHABAD HOUSE in Safed is sponsoring an art exhibition called Inner Dimension" ("Pinimiut") --a group showing of Israelis and immigrants who continue to be professional artists while following their Tora studies and relatively new lifestyles. They were brought together in order to with a variety of modern art with "Jewish consciousness."

In conjunction with the exhibition, a special evening of music and art for women only is to be held July 27. "Tofa'ah," a contemporary Jewish women's music group, will

perform at the Gallery, Chabad House not only offers art and music, but also provides (for groups scheduled in advance) walking tours of old synagogues in Safed, a slide show of Kabbala, Safed and surroundings. Call (067) 31414. (Chabad House, Rehov Hatam Sofer, Old City, Safed). From July 26 till Aug. 31

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Special Election for Illinois

Illinois will hold a special primary election on July 26, followed by a special election on August 23, to fill the seat left vacant by former congressmen Harold Washington, who was recently elected Mayor of Chicago. Washington represented the 1st District of Illinois, which includes the City of Chicago. Persons who maintain a legal residence in the 1st District of Illinois may vote in the primary and in the special election on August 23.

Members of the U.S. armed forces and merchant marine, and their spouses and dependents who are residing with them, and U.S. government employees serving outside the United States may vote in the special election. They need not register if they voted at least once in the previous four-year period. Other residents of Illinois who are temporarily out of the country must be registered and they may so register in absentia. Other U.S. citizens who are eligible to vote in the 1st district of Illinois under the provisions of the Overseas Citizens Voting Rights Act are eligible to vote in this federal election. Anyone who believes he or she is a qualified voter in the Illinois' 1st District is urged to apply for an absentee ballot.



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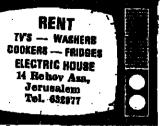
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THE JEBUSALEM POST MAGAZINE

Advent of the programmed electronic house pet

Meir Ronnen

IT IS NO small irony that the Israel Museum, an institution devoted to recording and preserving cultural advancements, should currently be presenting, within the context of a massive new show devoted to the advent of the home computer, a number of phenomena that quite devalue some of the major cultural achievements of man.

Nevertheless, "From Pong to Home Computer," with rows and rows of computers on which visitors can "compose" music, fly planes, pay bills and play games, promises to be the hit of summer shows. But then it is, after all, part of a true cultural revolution.

The exhibition, designed and put together by Carator Isika Gaon, traces the development of the computer from its early bulky form of wiring and vacuum tubes, to its transistor stage and finally to its miniaturisation via the photoetched silicon chip. Most cheap pocket calculators can now perform the functions of the first wallcupboard sized IBM computer on show here. TV screens now provide instant readouts, on which corrections can be made by hand or games controlled by an external joystick, The original ping-pong game nothing more really than an electronic pinball machine - can now be played on a cheap instrument small enough to be held in any toddler's hand. Practically everything that has appeared on the

market in this field over the last decade in represented in this show. But the show is also depressing evidence that the content and even the graphic nature of the games has not changed one lots. The games in this show, which have replaced books in so many homes, offer

nothing in their place, Take for instance a game called

The Hunt For The Holy Grail." The knight is a cypher that could just as well be a spaceship from "Star Wars"; and the game is no different from any other space-war knight is the comic-strip-hero figure on the cover of the package. Needless to say there is no story, nothing that any kid can get his thinking teeth into. By contrast, when reading the story of Siegfried to an eight-year-old recently, I got an instant analysis of the characters of Fanfir, Brunhilde and Gudrun's terrible mother. The child was also fascinated by the classical illustra-

Home computer games aren't even what commercial television programmes are to Public Broadcasting. They are examples of crass commercialism at its worst. Inexplicable too is the failure of the games manufacturers to consult graphic artists about improvements in design of image and even computer type. It's true that it takes something a lot bigger than a home computer to produce fine resolution, good colour and decent visual images (architects and graphic and even aircraft and car designers now draw with computers), but the games field is virtually at a stand-

Typical of the gimmicky nature of the home computer field is a programme that helps you compose your own music (with the aid of a

It then plays the theme back and even "corrects" it; but any handheld electronic play organ can do that today. And, of course, it isn't really music. Unless you are a genius with an enormous electronic console, you can get more harmony and inspiration out of a regular piano. Seeing the keyboard on the screen (and a simple one at that) is not a substitute.

This is not to say that computer physics to sutras and mantras, will

games should be written off. Advances are on the way; and excel-Tent "chess players" with three different levels of skill are now available in toy shops. There is an game. The only resemblance to a anti-social element of course: you don't need a partner, you play against a machine. Still, reading books might be termed an antisocial, solitary activity too. Nevertheless, the idea of living

with and interacting with a machine or electronic "brain" programmed to do what you want it to do, seems a boon to misogynists, or, more importantly, to the invalid or aged. On show here are two small home robots that offer services and company, performing light household tasks, acting as smoke and intruder warnings, fetching and carrying. One can pour drinks and even walk the dog, which it may very well replace. These R2D2-like pets don't smell, don't soil the environment and don't need dog-food. They do not, needless to say, provide affection. I suppose a robot dog, complete with wagging tail, may soon

The advent of robotics in industry reflected here in a toy arm that is capable of imitating all the canabilities of a fully articulated industrial arm,

A MORE positive future for home computers lies in the field of teaching aids. Current aids to reading and spelling and doing simple sums on show here are little more than drills with a spoken word of encouragement. True computer systems offer much more. Further, some schools are putting most of their curriculum into taped programmes and, as Curator Gaon points out, it won't be long before we can pluck the entire Encyclopaedia Brittanica out of the air. using only a small hand-held readout receiver. The entire sum of



Androbot's "Topo", an electronic house-help, guardian and "pet," now on show at the Israel Museum's exhibition of home computers and electronic and video games.

us. The day may be not to far off when we ourselves will be programmed to absorb this knowledge

The tiny silicon chips holding up to 16,000 "characters" have already been advanced, in new computers, to micro-micro chips with a value of 64,000, or nearly 150 pages of typescript with each letter a piece are concerned, the two will go hand or a step. The Japanese are now working on a chip with a value of nearly quarter of a million (with the Americans racing after them).

But all this technology is useless without the "software," the programmes, and people to write them (how a programme is written is impressively displayed in this show). This is where Israel can play human knowledge, from astro- a leading role (indeed it already leads in the field of computerised

soon permanently fill the air around colour printing processes). A programmer needs nothing but his tion. He can sit in a remote Israeli settlement and produce, all on his own. Guon sees this possibility as the return of the indivual "craftsman," the triumph of the little man over mass-production. From now on, at least where the favoured few

This thought-provoking and welllaid out show (it makes sense of hundreds of items) was made possible by Warner Communications. Also of note is the fact that Atari, which doesn't even have an agent in this country, made the Museum a present of 40 home computers. (Palevsky Design Pavilion, Israel Museum). Till September. Closed

Pop and pain

Meir Ronnen

SAM REIZER is a self-taught artist with a very individual view of the munic joys and frenzied anxietics that characterize much of the he calls "Artoons," a mixture of art and the cartoon, with acknowledgements to influences that range from Munich, Klee and De Kooning to Walt Disney and cartoonist Gahan Wilson, However, much of his work resembles a mixture of Adami (flat colour and line technique) and Folon (colour and atmosphere) with expressionist outline portraiture right out of Underground Comics. His colour harmonies are often attractive, a sweetener to help you swallow the bitter pills of his subject matter. Reizer, born in New are sailres of men, women and Zentland and here for a decade, is a children. A few of these grotesques RUSSIAN-BORN and trained icons, particularly those in gold, talent. (Debei Gallery, Ein Karem).



Theatre Gallery For New Artists).

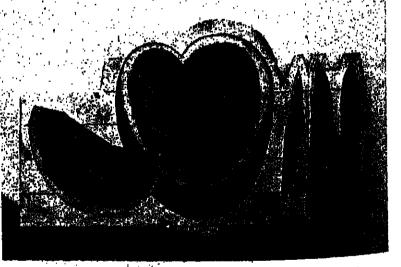
tor which is another acknowledged influence in his development, although he has thankfully avoided direct visual references. The dilemmas and trans of Reizer's men and women are universal, his conviction sincere; his work is convincing.
At the same venue, Judi Wein-

stein, educated at the University of have been designed to move. Static Toronto and here since 1978, is a displays require rather more attenteacher of English through puppet; tion to qualities that are the optheatre techniques, who also makes posite of those suitable for moving puppet films for TV and elsewhere: she shows a series of clothed Theatre Gallery For New Artists.) curved-sponge-and-textile dolls that Till August 1. child of holocaust survivors, a fac- look remarkably like a number of Alexander Okun, co-winner of this The exotic effect of the gold and the Till Aug. 4.



Judi Weinstein: puppets.

people I know, but in general they are too formless to attract much interest in their "inanimate" state. However, they do not appear to or illusionist puppetry. (Jerusalem



Alexander Okun: painted construction (Debel Gallery).

sociation, has given over painting

year's Ofer Feniger Prize awarded fenestration of the mouldings is through the Jerusalem Artists As- quite richly Byzantine; the paintings themselves are not far removed allegorical canvases and offers this from Pop. The combination is time a somewhat unusual approach: sometimes irritating, sometimes paintings of food, still life and urban happily intriguing. The show is unlandscapes embedded in wooden even in other ways too. Okun constructions and surrounded by sometimes pulls off a piece of real hand-carved mouldings that often follow the shape of elements in the painting. Many of the works jog an association with historical special association with historical special specia association with altarpieces or this young artist is a vital, promising

FRIDAY, JULY 22, 1983



Amnon Berkowitz: painting (90 Ahad Ha'am Gallery, Te

Something old, something new

Gil Goldfine

THERE IS something very enticing, and something very right about Zvi portraits, yet familiar images that harken back to classical antiquity. temporary language, a personal 'pantheistie" line-up.

the next, is chock-full of secret niches, cracks, deliberate patternsome indicating mood, others total-

se his paintings. He cuts, ties, sm- pain or psychological turmoil. All of ears and erases with abandon. The Dachnova's pictures are stale, the effectiveness is felt immediately. technique dry, subjects banal, the (Kibbutz Gallery, 25 Dov Hoz, Tel drawing at stage one. All this on Aviv). Till July 31.

SHOWING WITH Lipman is is Aviva Na'aman. Na'aman's Atalyah Helman, an advocate of the abstractions never reach total nonnew expressionist painting, objective lyrical expression. The Helman's pictures are allegorical in faint hint of subject, be it landscape content, combining a Mediterra- or figure, always seems to peek hean paradise with historical sym- through the active brushwork. bols of the Jewish people (Star of Na'aman's major problem is that David, Menorah, Paroches). she doesn't seem to know when to staged props, situated in tunneled vases are laden with superfluous arches that echo mystic sites, or the layers of opaque and transparent pricetly Temples of David and pigment, a technique resulting in ore confused so are Helman's pic-torial arrangements, Drawing is callously overt, paint flows without two women exert a great deal of rhyme or rhythm; colour, the ob- energy to little avail. (Yehoshua vious mainstay of her chosen style.

Gardens Art Pavilion, opposite Tel

Sovers surfaces but doesn't establish

Aviv Fair Grounds, Tel Aviv). Till painterly relationships. (Kibbutz Aug. 7.

Gallery, 25 Dov Hoz, Tel Aviv). Till

AMNON BERKOWITZ'S large, unstretched, canvases contain one Lipman's minimaly coloured reductively painted figure drawing, combine-paintings. In the white- usually a hieroglyphic like black walled gallery, greyed pieces of un-silhouette, resting on a flatly kempt canvas, chunks of painted painted, single colour background, wood and tinted paper pasted onto together with one or two smallish odd frames are thrown together as objects like a chair, windmill, atclumsy flat vehicles for the projectache case, telephone or swan. tion of grey "fallen goddesses": am- Berkowitz's message, if any, is a biguously drawn, undetailed, female muddle. So are the paintings themselves. Within the esoteric framework there is little excite-Every aspect of Lipman's pictures, ment, no heauty to speak of, dull from the dynamism he tries to build images, spartan colour but plenty to with variegated surface textures, to guess at. It untangling well-hidden the marbelized quality of brushed messages is what Berkowitz's art is facial features, points to his all about he has certainly sucpenchant for recreating, in a con-ceeded. If it has to do with anything else he hardly reaches first base. (Ahad Ha'am 90 Gallery, 90 Ahad Each panel, although similar to Ha'am, Tel Aviv). Till Aug. 3.

MARA DACHNOVA'S painted ing and ordered pale colours. All faces are really coloured drawings, the elements are invested in making for she relies more on the effecthe total take on a personality of its tiveness of line than on any other own. Most important, the grey god-desses, as individuals or in small her pictures by entwining each subgroups, stare into the gallery space, ject in a tangle of vegetation or controlling the features in a geometric ly neutral. Lipman assembles, draws design. She negates the possibility or collages, allowing some to float of relating likeness to a real person, in a loosely organized composition, and then, via standard gestures and or locked into a vice of interlocking expressions, elevates the anonymity to a look of martyrdom, of man Lipman does not attempt to fines- seeking the mysteries of life through oversized canvases to boot.

Duchnova's partner in the display Helman's grossly drawn objects are stop a painting. Most of her can-Solomon. As much as the subjects dirty and greyed colours instead of a



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ART GUIDE

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MUSEUMS

produced in San'a by Yemenite Jewish goldsmith at beginning of this century. At the Rockefeller Museum: Earlesh Barnea, Indean Kingdom fortress Paley Centre: Wonderful Korld of Pager Galerie Vision Nouvelle, Eduazot Hayotzer.

Y.S. Transache Original prints by inter-national artists fel (2-819864, 280031. Jerusalem City Museum — Tower of David -The Citadel Open daily 8.30 a.m. 4.30 p.m. Multi-screen show (Eng.) Sun, Thur, 9.00, 11.00 a.m., 1.00, 3.00 p.m. Nightly (except Friday and Hobday) in French, 7,30 p.m. German; 8.15 p.m. English 9,00 p.m. Perma nent Exhibits: Ethnographic Dolls "Jerusalem

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Tel Avis Museum, New Exhibitions: Picasso, Continuing Exhibitions: Expressionists, A.R. Penck, Expedition to the Holy Land, Helmar Lerski, Photographs 1910-1947, Impe and Post-Impressionsin, 20th Cent. Art. Israeli Art. New Acquisitions 1982-83, Uri Lifshitz Prints from the Museum Collection. 11 Sculptures and Triptych, Igael Tumarkin. Visiting Hours: Sat. 10-2; 7-10; Sun.-Thur. 10-10 1rt closed Helena Rubinstein Pavillon Sut. 10-2. Sum.- Thur, 9-1; 5-9. Fr. closed. Gallery of Photographic Art, 19 Frischmann, Susan Harris. The Book of the Hanging

terusalem Divided and Reunited in restored tornoca auditary outpost. Son - Thur. 9 a.m.-3

Tewash community in the Old City, mid-19th century World War H. 6 Reh. Or Huhaim,

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Leeds?"



their knowledge of pottery "Hey, look elsewhere in the country. David Ussishkin began a major it says here on page 7 of the regular paper -excavation at Lachish in 1973 on behalf of Tel Aviv University's Institute of Archeology, the Israel Exploration Society and other institutions. The excavations are in their ninth season. He has concluded that level 3 is clearly the remains of the

city destroyed by Sennacherib. Last week Turnell, now in her 90s, flew over from England at Ussishkin's request and addressed the members of the expedition at the Lachish dig site on her reminiscences of the Starkey expedition half a century ago.

586. She concluded that level 3

should be dated to the Assyrian

Albright, Kathleen Kenyon and

other major archeologists continued

to support the 597 dating, but Israeli

archeologists increasingly inclined

to the 701 dating on the basis of

destruction of 701 BCE.

When the current dig began a decade ago, it was visited by Prof. Yigael Yadin, who suggested that stone heaps at one corner of the mound might be the remains of one of the Assyrian siege ramps. Starkey had believed that the stones were femnants of collapsed fortifications. Dekel to the British Museum to upper layers were cemented by hard

In his book, Ussishkin says that if The drawings, which are included

FRIDAY, JULY 22, 1983

tured well before the destruction of STARKEY had uncovered several it seems clear that the artist stood caves on the mound's slope into which an estimated 1,500 bodies had been piled. There were indications of death by fire. Starkey had suggested — "quite convincingly," according to Ussishkin - that these were victims of the Assyrian attack whose bodies had been removed from the devastated city.

Remains of 695 skulls were brought to London where an expert found a close racial resemblance to the population of Egypt at that time, "The relationships found suggest that the population of the town in 700 BCE was entirely, or almost entirely, of ligyptian origin," principally Upper Egypt. "If so," writes Ussishkin, "this indeed is a conclusion of tar-reaching implications."

Three of the skulls had been operated on and parts of the bone sawed away in what appear to have been emergency operations. Two appear to have died in the process but one skull shows signs of healing after the operation. "Could they perhaps represent desperate attempts to save the lives of people injured in battle?" asks Ussishkin.

LAST YEAR, the Institute of Archeology dispatched artist Judith Ussishkin cut a trench into the drawthe Lachish reliefs to half their most intriguing part of the reliefs carts piled with goods and drawn by TWO DECADES after his victory were indeed part of a ramp whose Avraham Hay and finds from the dig were recently displayed at Tel Aviv University.

his supposition is correct, "then our in the book, permit a fascinating siege ramp is the only Assyrlan siege look at a live biblical scene as ramp so far archeologically at- viewed by the eye of a talented conlested. Moreover, it seems it is the temporary artist. Ussishkin believes most ancient siege ramp so far distant that the scene was sketched during heavy fire coming from the killed. Three prisoners, stripped covered in the Near East." The the battle by the artist and then defenders in the form of rocks, arnaked, are impaled on stakes near nearest dates from a century later in reproduced in stone in Nineveh. rows and burning torches. The the city gate. Ussishkin believes that From the perspective of the scene, reliefs indicate that the rams were one of them, who apparently wears thunder.

where Moshav Lachish's turkey runs now stand.

(Above) Luchish deportees leave city, above them Assyrian soldiers carry booty from governor's palace. Opposite page (left) storming the besieged city: Jewish prisoners emerge from the main

gate while torches and stones are hurled from ramparts; (tight) Luchish reliefs prominently displayed between hull colossi in Sennacherih's palace in Nineveh. (Drawings by Judith Dekel.)

For the first time we are given an idea of what Jews of that period looked like, or at least how they dressed. Women, including little girls, seen emerging from the main gate into captivity wear shawls which cover their heads and which fall down their backs to the bottoms of their simple dresses. The men, who have short beards, wear scarves around their heads with the edges hanging down over their ears to their shoulders. "A thick horizontal line below the belt probably marks the bottom of a sleeveless shirt." says Ussishkin.

Judean warriors shown fighting from the battlements wear a variety of headgear, including conical

THE ASSYRIAN troops are understandably depicted with far greater detail. There are groups of variously clad archers, presumbably from different contingents in the army. There are light auxiliary archers and heavily armoured archers and slingers with piles of slingstones at their feet. Some of the soldiers wear boots, some are barefoot.

wall on ramps covered with logs to over their shoulders. provide easier rolling for the ram's wheels. Five rams stand close together on the main ramp near the city's principle gateway, the ramp Ussishkin believes he has identified in the field.

The rams are advanced under some of whom are being tortured or

assembled from a number of parts some kind of headdress, might be and held by securing pins. They the governor. A group of Assyrian resemble a baby carriage with the soldiers carries booty, apparently hood up, the hood protecting the from the governor's palace, insoldiers inside. Protruding through cluding a sceptre, chalices and a the front is the metal ram head supceremonial chair. ported by a wooden shaft swinging on a rope like a pendulum. Inside

will presumably give way.

each ram one brave soul undertakes

into exite. Some sit on

tatives of the central government —

machine with a giant ladle.

The entire procession moves towards the mighty figure of Senthe machine, crouching soldiers nacherib seated on his elaborately swing the shaft to the rear and let it carved royal throne. Behind him are race forward to strike the city wall. two beardless cunuchs holding fans. Under persistent pounding, the wall In front of him is his senior commander, an imposing figure. A rosette — the royal emblem Rows of kneeling Assyrian archers provide cover for their coldecorates the scarf binding the leagues in the rams under the walls commander's forehead. hy firing at the defenders on the

The reliefs conclude with a depicramparts who are throwing rocks tion of the Assyrian siege camp surand firebrands at the rams. Inside rounded by a wall and towers. Cooking and maintenance operathe task of dousing fires atop the tions are shown.

In his annals, Sennacherib men-The vivid reliefs show two tions that his palace in Nineveh was barefooted defenders plunging from huilt with the help of captives. Some the walls, presumably after having of the reliefs found there portray been hit by arrows. Arrows the building of the palace with capprotrude from shields held by some tives carrying large stones and pullof the attackers. Three chariots or ing giant pieces of sculpture with carts are hurled down by the ropes. One group is depicted identically with the defenders of IN THE SECTIONS depicting the

"Clearly these are the men of Assyrian victory, columns of Judah, quite possibly the men of deportees are shown streaming out Luchish," writes Ussishkin.

stone mass and concluded that the original size. The drawings, together are the battering rams. There are oven. A woman holds a baby in her at Luchish. Sennacherib was stones had not fallen randomly but with photographs of the reliefs by seven of them pushed up to the city lap. Some women walk with sacks nurdered. The Bible tells us he was killed by his sons while praying in a Leading the line are male temple. The king's face was prisoners dressed differently from deliberately mutilated on the Lachish relief by an unknown hand, the others. A supposition raised by R.D. Barnett is that they are probably in the riots that followed "Hezekinh's men" - represenhis death.

Thus, while posterity still gazes at the human likenesses of his soldiers and his Jewish victims at Lachish, the great emperor himself has been left to us as a faceless roar of

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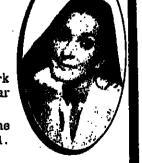




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FRIDAY, JULY 22, 1983

THE JERUSALEM POST MAGAZINE

PAGE NINE

THE JERUSALEM POST MAGAZINE

IN THE FIRST decades of the 20th century the American musicpublishing and associated business was located west of Broadway at 28th Street.

At all hours of the day - and night — the jangling sounds of the upright pianos could be heard as the auditioning tune-smiths, known as "eleffers," presented their latest creations to the publishing houses and the pluggers introduced their clients to the nifty merchandise. Sometimes, four-string banjos and tran drums helped to drive home the danceability of the presentation. Lyrics sung in beer-and-tearstained voices could be vaguely discerned, especially in summer when a mixture of tingle-tangle schmaltz, gutbucket swingeroo, honkey-tonk whorehouse piano and the crooning of "hot canaries" came pouring from the open windows. From all this dynamic cacophony the district got its name: Tin Pan Alley.

Time was when man stift provided his own music, before the gramophone, radio and TV put paid to that, in those days, TPA was the purveyor of sheet music in which no craze, foible, vogue, novelty or event remained unsung. In fact, the social history of those turbulent decades could well be told in song titles and lyries.

When Lurico Caruso died, TPA had its homage: "They Needed a Songbird in Heaven, so God Took Caruso Away," was off the press within the month. When one of Henry Ford's anti-Semmic remarks oftended some of his eash customers, he made a public apology. Iwo weeks later TPA was warbling "Since Herry Ford

Lady from the Bronx

Apologized to Me." Irving Berlin's fight for the hand and heart of the fair Ellin Mackay, daughter of the Catholic post and telegraph mogul, was fought out on the barricades of TPA, the mushy "What'll I Do? (...when you are far away)" involving the whole of America. Mr. Mackay beat a hasty retreat.

1920 was a good year for TPA. World War I was won and the boys were coming back home, an event celebrated with "How You Gonna Keep 'em Down on the Farm, After They've Seen Paree?" and "He'd Say Oo-La-La, Wee Weel" no doubt in memory of Mademoiselle from Armentières, In January of that year, Prohibi-

tion reared its ugly head. This spawned a slew of song titles, such as "Alcoholic Blues," "America Never Took Water - and America Never Will," and cutesicles like "Smart Little Feller Who Stocked up his Cellar, (That's getting the beautiful girls)" as well as "You Cannot Make Your Shimmy Shake

ONE MILLION Americans had had a tuste of overseas, and this sparked an Oriental vogue and a yen for the exotic mysteries of the East: "Dardanella," originally titled "Turkish Tom Toms," "Hindustan" "The Japanese Sandman," "There's Egypt in your Dreamy Eyes" and "The Sheikh of Araby" : Sheikh of Araby.'

The automobile, radio, the airplane, bananas, the hootehyIN THE euphoria of the post-war boom ("Hello Prosperity!"), songs

Jewish population of four million. 1920 hit "Lena, from Palesteena." Written by Con Conrad and J. Russell Robinson, this gem of ignorance and innocence was published in 1920 by Shapiro & Bernstein. The lyrics refer neither to Jews nor to

Palesteena. It tells the story of Lena from the Bronx, who, with her concertina (what else would rhyme?) is "shipned to Palesteena," where, owing to nonularity of her concertina, she becomes the "Queen of Palesteena." Halfway through the refrain we become aware that the concertina image is a double

She plays it day and night. She plays with all her might. How they love it.

Whatever the spiritual impact on Lena, her transplantation to the Holy Land had its effect:

She was fat but she got leaner Pushing on her concertina Down Old Palesteena way ... aye ...

From there on the plot thickens; in fact it positively curdles.

Lena's girlfriend Arabella Let her meet an Arab fella She thought he was grand. On a carnel's back a-swaying You could hear Miss Lena playing O'er the desert sand. She didn't play such new ones For all she knew was blue ones Still, Youssof sat and listened in his

And as he tried to kiss her She heard that Arab whisper Oh! Lena how I love your instru-

In the second chorus not much is revealed that we don't already know. It seems that Palesteenian fashions were never quite the same again, presenting us with some baffling specifications.

All the girls there dress like Lena Some wear oatmeal, some farina, Down Old Palesteena Way.

It is obvious that the authors, out of their "June-moon-swoon" or "blue-true-you" element, were desperately casting about for rhymes — any rhyme.

Not too sure what exactly farina was, I looked it up in the Oxford dictionary. It said: "The flour or meal of any species of corn." You can say that again.

ACCORDING to a 1978 French public opinion poll, a TV programme that had previously been selected by France Soir as the evening's best entertainment was watched by nobody at all, a fate I would wish on our Weekly News-

Seemingly dedicated to the proposition that this country is populated exclusively by members of various lunatic fringe groups, boring politicians defending bankrupt programmes, vociferous representatives of the handicapped and the underprivileged, a brutal soldiery and a corrupt and incompetent police force, you'd think it would prompt everybody but Cath O'Dray, the well-known TV addict, to switch off. In fact it is very popular, possibly because it believes that immediacy is more important than intelligibility, so that its worst excesses are frequently incomprehensible.

I believe, however, that it attracts a large audience simply because it follows Evelyn Waugh's dictum that you should always think of those less fortunate than yourself. "It adds," he said, "greatly to your enjoyment." An elderly peer once made Waugh's word flesh by sitting in the bay window of his Pall Mall club whenever the weather was inclement, explaining that he "liked

to see the people get rained on."
The editors of the Weekly Newsmagazine believe with all thoir hearts that the citizen should pay his taxes, do his reserve duty and vote in the elections — all impeccable sentiments. But above all, they seem to believe that it is his duty to worry. They seem to believe, in the face of all the evidence, that worrying solves problems. There are, of course, issues that can be solved but the programme seems to concentrate on those that are insoluble. This, as Michael Denny once pointed out, leaves the others unsolved because those who know how to deal with them are paralysed with worry induced by programmes

like these. This week, the Newsmagazine was particularly objectionable, intruding into the private grief of Kibbutz Shamir's Yosef Galili in the worst foot-in-the-door tradition of yellow journalism. As he mourned for his fullen son, a seemingly interminable prying close-up showed the extent of his distress.

A COMPLETELY expressionless Yitzhak Moda'i gave his usual impersonation of the Undead from The Curse of the Munmy's Tomb as he criticized Finance Minister Aridor's policies. I imagine that if the energy minister were ever to give a fireside chat the fire would go out and I hereby nominate him, if he hasn't already received the honour, to the Carroll, Iowa, Dull Men's Hall of Fame.

Former finance minister Yigael Hurvitz popped up the next night to have a go at his successor, his voice trembling with indignation as usual: give to society, but for society to but the best performance by an give to them," wrote Edward Gib-Aridor-baiter drawn from the ranks or his own party had been the previous week's appearance by the responsibility, then Athens ceased ikud whip in the Knesset Finance to be free." Committee. Apart from his barelyconcealed ambition to replace Aridor at the Treasury, Yitzhak Cohen-Orgad's performance was to a routine developed by the late lamented Joe Penner. In Mr. Doodle Kicks Off. a 1029 B. The late lamented by me. The tickets to Kicks Off, a 1938 B-movie, the comdian, though confined in a strait- ISI,200, but, after watching a film jacket, nevertheless conducted an rchestra with his eyebrows.

FRIDAY, JULY 22, 1983

clip of him having convulsions with what appeared to be a shortcircuited microphone while uttering The editors of the Weekly Newsmagazine would be well-advised to hoarse cries, I decided that I would

copy a sign that Harold Ross used be willing to pay a small fine not to to display in the New Yorker's office: go. I prefer old whatsisname who "Don't be famous around here." It used to hit himself on the head with is not very edifying to watch these a tin tray in time to the music while singing Mule Train politicos snarling and nipping at the

RICHARD WILLIAMS'S graphic

TELEREVIEW / Alex Berlyne

cornered Aridor's heels. After all,

they had a hand in the party's

programme, now considerably ad-

justed, that in many ways reminded

send the wogs all back.

and abolish income tax.

me of George Melly's hymn to Bri-

Back the workers,

not the shirkers,

Flog the muggers.

castrate the buggers

Now, as the economy trembles on

the brink of an abyss, they seem wil-

ling to turn on each other,

presumably according to the princi-

ale first enunciated by the young

Walter Raleigh, who was once clip-

ned on the ear by his father at din-

ner. "Box it about," he said, as he

struck the person next to him,

" 't will come to my father anon."

Meanwhile Menachem Begin nods,

like Palinurus at the helm of

Dim grow his eyes; the languor of

I suppose, on the other hand, we

Steals o'er his faltering sense,

owe the Likud an enormous debt -

one they owe the U.S. government.

They have taught us to accept the

impossible, to manage without the

indispensable (except for those pre-

election colour TVs and videos) and

to bear the intolerable. But we've

still ended up on the debit side of

the ledger; the electorate really

should have resisted those pre-

election carrots more stiffly. "When

the Athenians finally wanted not to

bon, "when the freedom they

wished for was freedom from

TO ADD insult to injury, as it were,

the programme wound up with Rod

Stewart. The voice I heard this pass-

his concerts here can cost up to

The lingering eyelids close.

Aeneas' ship:

tain's Tory party:

titles and a star-studded cast that included David Niven, Deborah Kerr, Edith Evans, Robert Coote, Joyce Redman, Michael Hordern, Keith Michell and Judy Geeson, could not redeem Prudence and the Pill. This clinker's central and salacious idea was that by substituting aspirin for his wife's contraceptives. Niven could steer her from Here to Maternity and patch up his marriage-inname-only which was going from bed to worse. Deborah Kerr, who once played a nymphomaniac in From Here to Eternity, wore a Margaret Thatcher hairdo that emphasized her innate Conservative-ladies-garden-party gentility and her utter unsuitability for such roles, no matter how much she wanted to break out of type-

Eventually, Kerr, as well as his mistress, his sister-in-law, his niece and even his maidservant, all inadvertently became pregnant. There was a double substitution in the maid's case since she was rather religious and her boyfriend, the chauffeur, was busy feeding her contraceptive pills by pretending they were vitamins while she was though not of the dimensions of the swapping them for Deborah Kerr's, presumably having found the answer to a maiden's prayer:

> Oh Blessed Virgin we believe That Thou without sin did

Teach us, then how thus believing We can sin without conceiving. The script of Prudence and the Pill.

based on Hugh Mills's novel, might treasured by The Sunday Times' after various virtues. who by chance was herself preg-reads somewhat like the line from nant, had been chosen over other candidates, armed only with pil-Among such credits as Cigarettes by by Nigel Creese."

IT WAS WORTH enduring the Jongueurs of Prudence and the Pill for the sake of the brief ap- which was shaped into a screen pearances of Edith Evans, playing Lady Bates "of Bates" marmalade"

Night of the Undead in the splendidly self-confident and even Shirley MacLaine's dancing regally dotty manner for which she was so renowned during her lifetime. I was interested to note that Dame Edith, who started life as a milliner's assistant, was wearing a particularly frivolous hat like a soup plate lined with egret feathers. With fronds like these, who needs

In one particularly memorable sequence she walked across the finish line at Brooklands as racing cars whizzed passed her at unimaginable speeds. "Oh!" she boomed, in her inimitable way, as she reached the other side of the track. "So this is a That Dame Edith was really like

that in real life is suggested by Arthur Marshall's account of attending a play at which, half-way through declaiming one of the Virgin Queen's speeches, she dried up completely and didn't help matters by repeatedly exclaiming "What?" loudly and furiously to the prompter who was attempting unsuccessfully to feed her her lines.

Eccentric old parties like this are England's pride and joy. One of them, who was even barmier than the peeress who was bothered by a ghost "disguised as a vacuum cleaner," was mentioned by a Harrod's doorman in a recent article on the store. "I said to her one morning, 'I see you've got a new chauffeur, Madam.' 'Yes,' she said. 'Do you know what the other one did? He locked me inside the car and then set fire to it."

From the internal evidence, it sounds as if this might be the same old party who acquired a certain notoricty in the London cab trade a few years ago by her habit of hiring taxis to guide her chauffeur-driven Rolls Royce around town.

They may have been dotty but they were indomitable; a recent hiography tells of the occasion when Lady Diana Duff Cooper was bound and gagged during a robbery at her home, arriving at Covent Garden only in time for the last act. "Sorry," she remarked as she entered her box. "I was rather tied

THE TERRIBLE fate of some film stars is that they lose their youth while retaining it in TV reruns of their old movies. David Niven, as anyone who has seen his recent performances will confirm, now needs ironing smooth to be recognizable, but 15 years ago, pioneering beyond the Y-frontier in Prudence and the Pill, he was still the urbane and unruffled light comedian who once played Bertie Wooster to Arthur Treacher's Jeeves. The most crinkly and twinkly of male stars, his tricks were matched on the distaff side by Shirley MacLaine who sparkled and scrunched up her nose at the

slightest provocation. A couple of days after Niven's appearance in Prudence, MacLaine popped up in Sweet Charity, It seems that at that time all the have been inspired by an amateur movies were named after girls who dramatic society's programme were called, most unsuitably I think,

the party scene in Annie Hall: "Right now it's a notion, but I think Sceicco Bianco and made it into 1957's Notti di Cabiria, starring Giuletta Masina, Neil Simon then turned it into a Broadway musical musical by Peter Stone.

were nothing to write home about, even with this distinguished nedigree. "There's got to be something better than this," Shirley sang, together with Chita Rivera and Paula Kelly, and there was -Bob Fosse's choreography, which was as innovative as it was witty. No one working today seems to be as aware as he is of the way a hand turns on a wrist or a foot on an ankle. One dance sequence, set in a sort of din of iniquity somewhere in Manhattan, that most uninhibited of islands, put this film in the front rank of movie musicals. In this his first film, however, Fosse's direction left something to be desired. I could have done with less obtrusive 200m-200m counterpointing the boom-boom of the score.

You might call the plot about a young taxi-dancer - well, she's not exactly a lost woman, just mislaid an Erziehungsroman but for the fact that she's obviously never going to grow up. Even after being pushed off the bridge in Central Park by her boyfriend, Charlie the Pusher, who makes off with her handbag, she still preserves her illusions. If he was just a passing fiance, she asks with fractured logic, "why should he have had his name tattooed on my shoulder?"

The self-deprecating whore exists only in literature, in anthologies of pros, or on the stage, where the harlot with the heart of gold is a cliche as old as show-biz itself. Any working cop can tell you that they are usually aggressive nuisances, busily and violently defending their heats. There's an old Yiddish joke that illustrates this state of affairs. "Can I go ahead of you?" a rebbetzin asks the last woman in the queue for the mikve. "The rabbi is waiting for me." Everyone in turn accedes to her request until eventually she comes to the first woman in the line. "Can I go ahead of you?" she asks. "I'm the rebbetzin and the rabbi is waiting for me."

"No!" comes the reply. "I'm the nakveh and the whole town is waiting for me."

EVENTUALLY Charity's new boyfriend, a sort of unaltared male who belongs to "the Church-of-the-Month club," takes her to the Rhythm of Life Tabernacle, where the services are conducted by Sammy Davis Jr. "And the title of our sermon tonight," he tells the faithful, "is 'We have beat our swords into ploughshares and the beat goes on...

Sammy, Judaism's most celebrated black proselyte, has been in an invidious position ever since Andrew Young's removal from the American UN delegation and the anti-Israel statements of the Rev. Jesse Jackson. "It got so bad at one point," said Mark Russell, "that Sammy David Jr. wouldn't even eat with himself."

Stubby Kaye, who made a hit not rocking the boat in Guys and Dolls, was cast as Herman, Charity's employer in the tangle parlour-cumbordello. "He's kind of gruff on the outside." she told her actuar boyfriend, "but on the inside he's really a very rotten person." Now: think this is very unfair of Charity lows, to play the part of a pregnant I can get money to make it into a and not sweet at all. After all, judgmother in the society's play, concept and later turn it into an ing by his awful accent, what idea." Federico Fellini took an chance did Herman, depraved Abdullah and Stockings by Aristoc, episode about a gullible because he was deprived like the the programme listed "Pregnancy streetwalker from his 1952 movie Lo kids in West Side Story, have to be anything but a whoremaster?

Earl Grey, the Liberal peer not the dreadful perfumed tea, had no such excuse when he was remanded on bail at West London last week. accused of living off the immoral Yet the script, the acting and earnings of prostitution.



Wim van Leer

cootchy dances, all were a fair con to the songsmiths of the day. And ethnicity got its share in homespun lrish ballads, Teutonic beerdrinking songs, Brooklyn-Neapolitan tarantellas and mournful Russian schmalzando nostalgia. But considering that most publishers, eleffers and songwriters were Jewish, there is amazingly little Jewish content in the TPA mainstream. Sure, there was a down-town market for Yiddish, but the younger generation of the Lower East Side and the up-town élite were abandoning the ways and language of their fathers, and everything American was all the rage. Still, a few islands remained, like Sophic Tucker's immortal "My Yiddishe Mama" and Irving Berlin's "Russian Lullaby." For America was the only country

where the new immigrant was ex-

pected to shed his former identity and join the mainstream with the greatest possible speed.

with political content or protest were unknown, for TPA gave politics, like religion, a wide berth. Until the Depression sent 14 million Americans to the breadlines ("Brother, Can you Spare a Dime?"). If the Jews were politically motivated, it was on the side of union socialism. The Zionist movement counted some 6,500 in a I was therefore all the more surprised to come across a copy of that

Zionism, the authors being either unaware of, or purposely ignoring, the Jewish connection with

entendre for you-know-what.

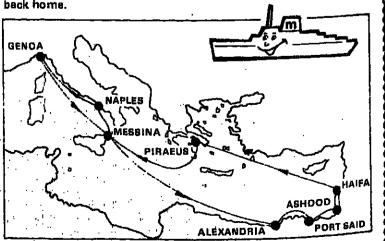
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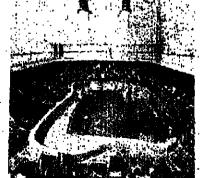




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The old debate about whether the founding fathers of Zionism and their successors took account of the presence of Arabs in the land they hoped to settle is treated in Zionism and the Arabs. A collection of papers read at a conference convened under the auspices of the Zalman Shazar Centre, it includes contributions by I. Kolatt, E. Rubinstein, Y. Shavit, G. Sheffer, J. Nevo, Y. Taggar, Y. Harkabi and N. Katzburg. In their different ways, all the writers seek to demonstrate that Zionists were very much aware of the Palestinian Arabs, and attempted in a multiplicity of fashions to find some sort of accommodation with them. Their attempts, and their successive failures, they argue, are among the reasons for the harshness of the later development of the relationship between the two peo-

On the Zionist side, what we see is a whole series of attempts to offer the Arabs such schemes as a binational state, economic progress in co-operation with the Zionists, federation of various sorts, and so on. These were met with an opposition which varied only in the form of its expression; its content was from the first uncompromising and absolute, and it remains so to this day. It is not a view which offers much hope for the future.

AMINON COHEN'S Political Parries in the West Bank under the Jordanian Regime, 1949-1967 is rather difterent. Published originally some two years ago in Hebrew, it is now translated into English, For the 10 years prior to the Six-Day War, political parties had been banned by the Jordanian authorities. Nevertheless a number of political groupings continued to function in semi-clandestine fashion. In order to keep an eye on them, extensive police records were kept, which fell into Israeli hands after Israel's victory in 1967. The documents provide an extremely detailed picture of the workings of politics in

WHEN LEON Aric, a Sephardic

Jew, allegedly raised the price of the

perfume he sold in his Sofia,

Bulgaria store in 1943, he was ar-

rested and sentenced to death, Julio

Palencia y Alvarez, the Spanish

minister in Solia, failed in his efforts

quently adopted Arie's two children

and took them back to Madrid with

This demonstrated a kind of

decency not particularly common

among Spanish envoys in Hitler's.

Europe. And while Spain has ever

since World War II claimed for

itself the distinction that she "saved

Avni notes articles and docu-

ments by Spanish journalists and

Foreign Ministry officials which

saved tens of thousands of Jews dur-

ing the Holocaust, and he even

turns up a letter by a Rabbi Maurice

L. Perisweig, an official of the World Jewish Congress, written in

1943 to the Spanish Ambassador in

Washington, which thanks Spain for

AVNI perceives two stages in

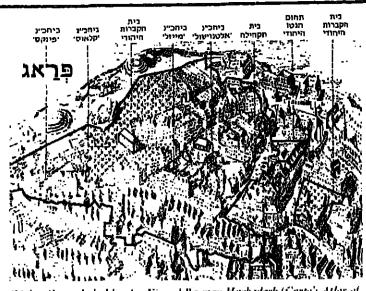
Spain's limited rescue efforts, "Dur-

its "great efforts" in this regard.

authoritative work, says,

not many."

to half the execution, but he subse-



"Atlas Carta Le'toldot Am Yisrael Bazman Hachadash (Carta's Atlas of the Jewish People in Modern Times, IS 1,188)" by Evyatar Friesel includes 186 entries covering the main centres of Jewish concentration since the 17th century. It deals with the development of Jewish communities. their demographic characteristics, central events in contemporary Jewish history, and the main spiritual and idealogical streams in world Jewry. In addition to maps the artas includes tables, and informative texts. S.H.R.

Frozen situation

Essays edited by S. Almog. Jerusalem (The Historical Society of Israel), 230 pp. no price stated.

POLITICAL PARTIES IN THE WEST BANK UNDER THE JOR-DANIAN REGIME, 1949-1967 by A. Cohen, Ithaca and London, Cornell University Press. 278 pp. No price stated.

FIRE OF ISLAM by D. Meiring. London, Wildwood House, 255 pp.

the West Bank up till the outbreak of the Six-Day War. Cohen has studied the four main political groups in the West Bank; the communists; the more conservative Liberation Party; the Moslem Brotherhood; and the group known as al-Qawmiyyun al-Arab, who came to adopt an extreme rejectionist pattern of politics in the PLO through the PFLP.

By the middle of the 1960s, most in the West Bank since 1967.

ZIONISM AND THE ARABS: MYTHS AND FACTS 1982: A Concise Record of the Arab-Israeli Conflict edited by L.J. Davis and M. Decter. Washington, Near East Report, 263 pp. \$50.

> THE PLO CONNECTIONS by J. Laftin, London, Corgi, 174 pp.

> PLO IN LEBANON: Selected Documents edited by R. Israeli. London, Weidenfeld and Nicolson. 316 pp. £10.

David Wasserstein

of these parties had declined considerably, although the communists, thanks to their cell organization, had succeeded in maintaining some of their strength. They, through their political arm, and the Moslem Brotherhood, thanks in part to the resurgence of Islamic fundamentulism in the Middle East as a whole in recent years, have provided the main outlets for political expression

THE SAME kind of chance has led have been completed in a very short

(and, to the degree that we have in-

Bank), alone among Arab countries

tually impossible to study in detail for

any other area, either because of

of these documents falling into

Israeli hands that has made the

actually can be studied in this sort

of detail. The activities of political

together with some commentary. The whole adds up to a comprehensive, and sombre, picture of PLO involvement in the territory they controlled in Southern Lebanon, and elsewhere in that country. It details in vivid fashion, through reproduction of such documents as identity cards and graduation certificates, the co-operation and support given to the PLO by a number of communist states, in training, supplies and ideology. The organization of the PLO as an armed force, and the propaganda methods of the PLO leadership among their followers, come over with frightening clarity in this work, which serves well to counter views which see the PLO as a peaceloving organization devoted to a

number of illustrations of the

original documents (122 in number),

almost all from Lebanon itself,

THE NEAR EAST REPORT'S Myths and Facts 1982 indicates, in its title, something of its format. Each chapter begins with a succinct

peaceful settlement of the Middle

East conflict.

One of the great merits of this statement of a currently fashionable book is the fact that the West Bank myth about the Middle East, followed by an equally succinct stateformation about it, also the East ment of what is supposed to be the relevant truth. This is in turn followed by more expanded treatment of the various subjects. As such, this parties, and official, governmental is a book which is probably most or party records about them, are vir- useful to a propagandist or to those engaged in political debates, but it is interesting and is a handy work to the lack of sources or because such have available for reference when sources as exist are unavailable to one needs to know a date or a the researcher. It is only the chance figure.

THE SAME cannot be said of Lafproduction of this study, and others, fin's The PLO Connections. Something of its content and style can be gauged from the cover, which displays a hand grenade to the production of R. Israeli's against a background of a bloody PLO in Lebanon: Selected Docu- hand-print and the question: "How ments. In this case, the book is has the wealthiest, most based on documents captured fol-bloodthirsty terrorist organization lowing the Israeli invasion of in the world become accepted -Lebanon last summer. It appears to even respectable?" The latest in a long series from this author, the time, by the end of August. Unlike book attempts to discuss, with much Cohen's work, which is a subtle reference to PLO acts of terror, the analysis of the politics of the West danger presented by that organiza-Bank in the years under review, this tion and its constituent elements to is essentially a source book. It con- the maintenance of law and order tains texts, translations and a large on the international level.

MEIRING HAS a broader canvas.

Fire of Islam concentrates on the period following the assassination of President Sadat, and presents an analysis of the whole Middle East situation, going far beyond the immediate conflict in this area to include the Iran-Iraq war, oil, Islamic fundamentalist resurgence and so on. It is based in large part on interviews with a wide range of personalities from all over the Middle East, including Israelis as well as Arabs. A special feature of this book is the presentation of the views of President Herzog. which are a mixture of hopeful prediction and reflections on lost opportunities in the past.

Although these books are ex-HERE Taylor, who grew up in the tremely varied in subject-matter, "Chapel" North and was they share one feature: the picture educated at a Quaker school, lays they offer of a situation increasingly bare the sources of his professional frozen into attitudes of hostility and iconoclasm frankly and humorously. unwillingness to consider compromise. If this is really the position today, we can at least be sure of one

His middle-class, North country lamily, he says, lived "on the capital of standards set up by previous generations," never seriously pondering religious, philosophical or ethical questions. Young Alan was left to fend for himself. "Lacking any loyalty to the family, I went derlay his fairly consistent wrong- stayed on holiday in France, barely

great historians, tells us that in the

original draft, the publisher's legal

adviser "found 76 cases of libel."

Many passages were then deleted.

Taylor apologized "if my published

book is not as entertaining as it was

Needless to say, the book is still

entertaining and captivating, es-

pecially about his childhood and

youth. As with most of Taylor's

The style, he tells us here, was ac-

books, this is largely due to style.

quired not at Oxford but at

Manchester where, while lecturing

at the university, he began con-

tributing reviews and articles to The

Manchester Guardian. "(A.P.)

Wadsworth (of the Guardian), not

(Lewis) Numier (Taylor's professor

at Manchester) was my teacher, so

fur as I had one. Wadsworth taught

me to write laut journalistic prose,

He constantly said to me, 'An arti-

cle in the Guardian is no good un-

less neonle read it on the way to

work." Taylor says he learned from

Wadsworth another lesson, which

some journalists might well wish to

right. He has to bring out the paper.

he knows what will interest or

satisfy the readers. If a journalist

does not like his editor he must go

elsewhere... I have always liked my

But possibly more important than

style in Taylor's writings has been

their almost consistent iconoclasm

which, regarding Nazi Germany and

World War II, gave birth - not

always to the delight of its

progenitor - to wholesale

revisionism and a great deal of

anger. Yet, whether a correct in-

terpretation of the 1930s or not, his

Origins of the Second World War will

doubtless remain one of the cen-

tury's historiographic masterpieces.

editors."

when it started out."

Not uninteresting THE PREFACE to this autobiography, by one of the world's



A PERSONAL HISTORY by A. J.P. Taylor, London, Hamish Hamilton. 278 pp. £9.95.

catechize: "The editor is always Benny Morris

on to be without loyalty to any creed or class or nation. I was a nihilist for good or bad...All I am left with," he says later, "is a belief in sanctity of contract which I learnt from my father."

He was sitting in his Quaker classroom in Bootham one day "looking through its big window towards the Minister (cathedral), when I had a revelation just like Saul's on the road to Damascus. A voice said: 'There is no God.'...From that moment Christian's burden fell from my back forever." When the BBC later asked him to take part in a series called What I Believe "I could only reply: 'I don't believe in unvihing."

Partly for this reason, he writes of the Thirties, he was "never troubled by Communism. The Communist agonizings of the Audens and Spenders seemed to me plain daft. I had no illusions about Stalinism. and the show trials did not surprise

But, a fellow-traveller more or mits, "I was unshakably pro-

world events and their significance. He admits today to having made few errors.

He opposed British rearmament in the 1930s — fearing that Britain would join Nazi Germany and direct these arms against the Soviets, After all "The National government," he writes, "were in their acts more anti-Communist than anti-Nazi... Nowadays their survivors are constantly regretting that Soviet Russia won the war instead of the other way round."

Taylor admits to another motive: 'Knowing Eastern Europe... I believed that Communist victories there would be an improvement on the exisiting regimes as in my opinion they have proved to be." Taylor concedes that in opposing

British and League sanctions against Italy over Abyssinia in 1935 he was partly mistaken: "I thought that the National government were supporting sanctions... for imperialist reasons in which I was wrong. I thought that the government had no desire to topple Mussolini in which I was certainly

And so, on to 1939, "Both Teddy and I were greatly cheered by the news of the Nazi-Soviet Pact. This less throughout his life, Taylor ad- ruled out a German attack on Russia and therefore in my opinion the Russian." It was this which un- likelihood of any war." So Taylor

managing to sail back to England after the Germans invaded Poland.

Regarding the Soviet crushing of the Hungarian Revolution in 1956, Taylor writes of "the movement of Soviet troops into Hungary during the so-called Days of Liberty." The Hungarian freedom movement, after all, "was falling into the hands of the Hungarian reactionaries," he tells us.

So much for the historian on contemporary events.

ABOUT THE CRAFT or art of writing history, Taylor tells us not too much. In a typically English (as opposed to Continental) way, he speaks of facts and narrative rather than theories, philosophies on the spirit of history. A "simple narrative nistorian," he calls himself at one noint. Indeed, he often refers to history with him as "a hobby", albeit his most time-consuming one; at Oxford, he tells us, he hardly read history book.

Throughout the book Taylor's feelings emerge of frustration, indeed anger, at academia's withholding of its supreme awards and hoons to one who was surely one of its most distinguished offspring, Taylor was consistently defeated or ignored when the Regius Professors of history at Oxford were up for election - often lesser historians than A.J.P were chosen - and held the title of "professor" only briefly and at a provincial university. Oxford, he felt and feels never treated him well, and the book is replete with debt-paying and catty sniping of the following order: "Hugh Trevor-Roper wrote to me that if Lucy Sutherland had become Regius Professor he would have been indignant, but that if I had done so he would have said that the better man

Chair and is an incomparable essayist, (note: not "historian"), [did not begrudge it to him. As a final touch of irony, he tried to repeat my success on television, not. however, successfully, and also made some fruitless attempts to break into popular journalism." But Trevor-Roper, or Lord Ducre, as he is now known, gets off

had won. I replied that I agreed with

him. But as he has enjoyed the

"ONE MORNING the doorbell

socialite.

rather lightly. Not so Dylan

Thomas, the Weish bard and

rang and there stood Dylan Thomas, curly haired and not yet bloated, indeed looking like a Greek god on a small scale."

What follows is a bitter, occassionally hilarious (some of the hook's best passages) tale of parasitism, sponging and yet more sponging, as Thomas lived off the fat of the Taylor land and Taylor's enumoured wife. Thomas left Taylor apparently bitterer than most victims of his chiselling and fraud.

"Dylan was not much use to me. He did not like walking and we had no literary interests in common...His method of composition was curious. He wrote a straightfoward line that could understand. Then he crossed out the principal words and substituted others in the manner of a Times crossword puzzle. Then he did it again. I asked him why. He answered with a cruel giggle, 'He, he, it makes things more difficult for the readers' ...

"I disliked Dylan Thomas intensely. He was cruel. He was a sponger even when he had money of his own. He went out of his way to hurt those who helped him. Later he told me how he stole a drawerful of shirts when stuying with Adlar Stevenson... Dylan had a soft wheedling voice which many people found seductive. Men pressed money upon him and women their bodies. Dylan took both with open contempt." And so on.

TAYLOR'S character does not come across too clearly, though the mischievousness, vanity and North country carefulness with money all surface at various points.

All in all, the autobiography leaves one slightly disappointed; something seems to be lacking, a feeling not experienced after completing any of Taylor's best books. Perhaps the excision of the "76 libel cases" did permanent injury to the work: his second wife, and their marriage, is not even mentioned

Or perhaps, as Taylor put it in the preface, an historian's life - as opposed to a Napoleon or Bismarck --is simply not interesting enough. Taylor had originally wanted to call this book An Uninteresting Story, an idea naturally vetoed by Hamish Hamilton.

Certainty it would have been un-

Limited saviours

SPAIN. THE JEWS, AND Jews who were saved through FRANCO by Haim Avni. Translated from the Hebrew by Emanuel Shimoni, Philadelphia, The Jewish Publication Society of America. 268 pp. \$19.95.

Abraham Aamidor

ing the first stage, in the first half of the war," Avni writes, "Spain was Hitler or Hitler's allies throughout Jews." Haim Avni, in this asked to assist in the emigration of Eastern and Southern Europe. Yet Jews by providing transit visas Spain did not save all Spanish Spanish policy was to bar any new through its territory and responded nationals who were Jewish, and liv- Jewish refugees from entering generously to this request. Had ing in Nazi- or Fascist-controlled Spain refused, it would have countries. prevented the rescue of nearly in Sulonika in July, 1943, for exclaim that the Spanish Government 30,000 Jews who held entry visas to ample, after tens of thousands of No more than several dozen, or Portugal and who eventually Greek Jews had been deported and sometimes a few hundred, Jews war-torn Greece were standing in reached safety."

though, after mid-1942, that Spain had only partially documented camps in the East were fully was required to initiate programmes Spanish citizenship, were sent to operative, and these only after the of its own to save Jews. In a state- Treblinka where they were previous batch of Jews had passed by-state census, with research that murdered, with the knowledge of

Spanish intervention and patronage, from the middle until the end of the

Most of these people were saved because they were Spanish nationals living abroad who could invoke certain rights under Spanish law. They weren't saved because they were simply Jews who would otherwise have been murdered by

Spanish citizenship were sent to Bergen-Belsen, again with tacit This last group had been

promised transportation to Spain: however, a German Foreign Ministry official in Berlin, who had been negotiating for months with the Spanish on the fate of these human beings, wrote at the time "that in view of the unexpectedly large number of these Spanish Jews - (believed to be) more than 500 -the Spanish government has serious doubts about bringing them to

Spain, even if they were Spanish citizens, until previous groups had been evacuated to other countries. murdered, 820 Sephardic Jews were allowed into Spain at one time It was in the second stage, (including some collaborators), who after mid-1942, after the death

tracked down individual Jews from local Spanish officials and those in Spain, the Jews, and Franco recalls Salonika to Bergen-Belsen and the Foreign Ministry back in other details of the sorry side of the from the Balkans to the Pyrenees. Madrid. Another group of 367 Jews story. They include the long intern-Avni arrives at not more than 11,535 who did have fully documented ment of hapless Jewish refugees

The state of the s

without proper travel documents in the Miranda de Ebro prison camp Hongside common criminals, and even the turning back of Jews at the French border; the fear of a "bad press" in London and Washington i Madrid did nothing at all for the Jews but no official concern for what was happening to those Jews; and a period of direct negotiations with the Nazis in the early part of the war over the disposition of French colonies.

thing: the future is likely to be as

fertile in matter for such books as

the nast

Yet there were individual acts of heroism on the part of Spanish diplomats during the war, and also some honourable men in the AVNI NOTES that the basic Foreign Ministry in Madrid. Avni records them. He notes also that Jewish "prisoners" at Miranda de Ebro were at least not treated worse than other prisoners.

Fuscist regimes in Bulgaria, Rumania, Hungary and parts of line to assemble their own Jewish nationals and deliver them to the Nazis. In Mudrid, the Polish embassy often refused to acknowledge Jewish refugees from Poland as Polish citizens worthy of consular protection.

Whatever the Spanish did or did not do, they were different from the Nazis and their allies.

IF DARWIN had applied his theory to the history of sailing vessels, then surely he would have declared the clipper ship the ultimate product of the evolutionary process. The speed, seaworthiness and grace of the tea clippers ended the age of the sail with a glorious flourish.

Where Great Britain was concerned, the extreme clippers of the mid-19th century were born out of the Englishman's demand for a good "cuppa char" on his morning breakfast lable. "Not only did it become fashionable to drink the and over a thousand bales of silk been on the first ship to arrive," decks) could be completed by writes David MacGregor in The Tea Chinese coolies in about 17 hours.

panded version of his book, conditions, there was no hope of the Originally published in 1952, teareaching the Thames in less than acGregor delves deeply into the three months. tea trade and the opening up of Chinese ports. The invention of the which rivalled the British in design irrepressible tea chest, essentially and speed, but with a different aim. unchanged today, the weighing and The clamour to reach the gold lode grading of the leaves, and the in California turned clippers into problems of keeping the valuable the Concordes of their day. Ship cargoes dry all figure in the discus- builder Donald McKay's Flying

Splendour of sail

THE TEA CLIPPERS: Their History and Development 1833-1875 by David R. MacGregor. London, Conway Maritime Press. £14.00.

David Brauner

inest lea but also the tea that had (used to fill in the tight spots 'tween But even aboard the fastest ships In the first chapter of the ex- blessed with the best wind and sea

Cloud, which twice rounded Cape The stowage of 8,000 chests of tea Horn from New York to San Fran-

cisco in 89 days, has long been immortalized in the minds of young boys who yearn for the romance other ship, the Flying Cloud, in MacGregor's words, "evoked the spirit of the clipper ship era."

the highest classification awarded to ruinous to tea and silk. a ship in Lloyd's Register. A in-Description of the First Class." while I meant that she was "wellfound" or, in other words, well equipped.

Calragorm, Lord of the Isles and Cut- East. ty Sark. The "Aberdeen bow" and the "Greenock model" referred to BUT WHAT happened to all of edition of his book.

Ships were built in Scotland and the north of England partly because that was where the wood was. But wood soon became scarce with

that originated in Scotland.

more and bigger ships being built. [t was not long after the opening of the clipper ship age that wood was and adventure of the sea. Like no the most expensive building material, so shipyards began constructing the so-called "composite" ship of wood and iron. The frames and keels were made of iron but still THE LEGACY that these ships planked with wood. All iron ships, med up in the still oft-used expres- playued with the problem of con- mopylae, after last serving as a Porsion Al or A number one. Al was densation or "sweating" which was in one major respect, that of

dicated that a ship was of the "First natural selection, clipper ships were like dinosaurs. The entire life span of the species lusted only about 40 years. The last of the clipper ships were being built just as the Suez Canal was being opened in 1869. By BRITISH CLIPPERS were more passing through the canal, steamers often than not built in Scotland, as could make three voyages to a sailattested to by such names as ing ship's one to India and the Far

those thoroughbreds of the sea? Why, with the one exception of the Cutty Sark. preserved at Greenwich. did virtually none of the clippers survive to see the turn of the cen-

First of all there just weren't that many; clippers formed less than one per cent of all British shipping. And what there was simply went the way of all ships. The Eliza Shaw foundered off the Cape of Good Hope in 1884 with a crew of 19. The Frehow went missing in stormy North Atlantic seas in 1867 with a tuguese training ship, was sunk by gunfire at the mouth of the Tagus in 1907. The Thyatira caught fire in 1894, and the author drily comments, "The presence of 800 cases of dynamite in the cargo probably hastened the decision to leave the

So all we have left, then, are the paintings, photographs, models and line and sail plans, MacGregor has done an admirable job in collecting some 250 illustrations (no colour plates, unfortunately) for the latest

THE JERUSALEM POST MAGAZINE

PAGE THIRTEEN

THE JERUSALEM POST MAGAZINE

FRIDAY, JULY 22, 1983 FRIDAY, JULY 22, 1983

NOVEL WRITING is now a major industry, and more and more women are making their bid for what has been called "Bestselling Smash." Sometimes, something beyond pulp gets written also, and Dora Sowden one such book is Jacqueline Briskin's The Onyx (Granada, London, 608 pp. £2.95).

For most of its course, this story does not seem fiction at all; it is so closely bound up with the invention HER PUBLISHERS claim "multiand development of the cheap million-copy" success for the novels motor car in America. The central of Rosemary Rogers, She has a forligure is not Henry Ford and his mula in her eighth and minth works: his "Onyx," but Ford does make shadowy appearances, and his anti-Semitism is hinted at.

Tom is the genius who invents and promotes the popular car after years of struggle. His love-life begins with a glowing girl who is strange and sad events, not all easy snides, stings, snaps. to accept but credible while the reading lasts because the writing is

There is a Jewish element. Tom's illegitimate son marries a Jewish girl (Avon, New York, 612 pp. \$3.95) despite the (slight) resistance of her every kind of sex experience is family, and this aspect of the story is crammed into the plot; near-rape, both revealing of the tenuous near-incest, brothel visits, perver-Judaism among some American sions.

A strange beauty IRISH history is a melodrama, and a had one at that. It is repetitive, predictable and overblown; it is full of larger-than-life characters given to exaggerated passions, theatrical gestures and gratuitous violence. FOOLS OF FORTUNE by William The Irish and their history are simp- Trevor. London, The Bodley Head. ly badly scripted. They are not to be 239 pp. £7.50.

Irish novelist William Trevor is S.T. Meravi usually not given to melodrama. He spins a well-plotted yarn, for he is after all from County Cork. But his novels and short stories also are together in rapid sequence they are noted for their nuance, their sub- the stuff of the silent two-reelers. A tlety, and above all their credibility. The world wars ago such things Yet because this latest novel parallels the last 60 years of Irish history, it cannot help but include a series of melodramatic devices nearly as unbelievable as the Irish themselves.

Murder, suicide, alcoholism, hysteria, revenge, conflagration of the old family homestead, even the family will not move you to tears; I abandoned unwed mother-to-be do not think the novel is calculated not so much by the story's

ABANDONMENT is a hard stigma for a child to overcome. Even when the desertion is involuntary, as in the case of death, the hurt goes deep, and can scar a child for life. Three novels about children who grow up in the shadow of abandonment are Olivia Manning's School for Love, David Storey's A Prodigal Child and Marilynne Robinson's Housekeeping.

Olivia Manning's School for Love describes Felix, a young boy whose mother dies in the Middle East during World War II. The war blocks his return home to England, and Felix is transported to Jerusalem to wait out the hostilities in the home of a family connection, Miss Bohun. Used to excessive love from his cold and friendless, Miss Bohun herself, active in a religious cult which entails being "ever-ready" for the Second Coming, only cares for the boy's rent money. The other tenants in the house are too involved in their own concerns to his heritage. Bryan Morely, born tury. These references, however,

spare any time for the lonely child. Into a lower-class English home, seem more like anachronisms which Starved for some kind of warmth, never felt at case with his family. Felix channels his affections to The qualities that estrange him from Faro. Miss Bohun's Siamese cat. them endear him to others, until bind the story to the present. While Felix's emotion for the finally a Mrs. Corrigan decides to The characters never allude to: animal belos him overcome his loss, his experiences with loneliness mature him considerably. The let Mrs. Corrigan send Bryan to an void, giving his readers only bare the otherwise inconceivable ending come as shocks, but they do converted of the property of the control of the property of the control of the contr whimsical, often misguided Felix upper-class school. He comes to facts and letting them infer the rest, becomes not only credible, but fearns to distinguish between live with the Corrigans, despite his. This may be an interesting way of matural,

Industrious women

Jews, and the endemic anti-Semitism surrounding them.

'Tin Lizzie" but Toni Bridger and the stories are a constant tease (will they? won't they?) and there are detailed descriptions when they do. There are enough complications to maintain the course of unsmooth love, but the solid base is the lovehate relationship of hero and heroine, even when they are making kept beyond his reach. This leads to love. Their talk is full of snarls,

> In Rogers' Love Play (Avon, New York, 378 pp. \$3.95) he often calls her a "bitch," she retorts with "bastard." In Surrender to Love

> trudging through the snow -- strung

moved audiences to tears: today

they provoke belly laughs. Yet such

events happen to be the stuff of

Ireland, and it is to William Trevor's

The misfortunes of the Quinton

A PRODIGAL CHILD by David

Storey. London, Jonathan Cape

HOUSEKEEPING by Marilynne

Robinson. Harmondsworth,

digal Child is not only about

parents who abandon their child; it

is also about a child's descrition of

Penguin Books, 187 pp. £3.50;

Michelle Cameron

that reality is unpalatable.

Abandoned children

SCHOOL FOR LOVE by Olivia embarrassment at the ease with

Manning. Harmondsworth, Penguin which he and his parents relinquish

his origins. The Morelys consent to Storey tells his tale in an emotional

credit that he makes them accep-

table to the reader.

Books, 192 pp. £2.50.

Ltd. 319 pp. £7.50.

THEY SAY that Kathleen E. Woodiwiss has written four best sellers, that the fourth was for a year in the best-seller list, and sold two and a half million copies, and that all four clocked up fifteen million. So she obviously knows what the public wants. Her fifth novel, A Rose in Winter (Avon, New York, 567 pp \$6.95)) is therefore an object Firstly, she uses one of the

world's most tried and proved fairy tales as basis - beauty and the beast. Then she sets the story far anything go. 1792: sale of a daughter by auction, roaming bands of marauders who must be dealt with privately because there is no real police force yet in England. The dialogue, naive and unlikely, approximates a popular idea of how Englishmen and women — upper and lower classes - may have talked then. The sex scenes are given in great detail and the characterisation is cartoon-type, but there is enough action to keep

to do that. The reader, however,

will take the story seriously. We also

keep turning the pages because

Trevor is so adept at hitting that

nerve that makes us hunger to know

what happens next, but so be it.

MUCH OF Trevor's success here

also derives from his skilful employ-

ment of multiple narrators, and es-

necially two children. He pays out

always so fond of, and the limited

each other. Bryans's talents are

scarcely-acknowledged love for

Mrs. Corrigan. He now faces a

dilemma: to remain part of Mrs.

Corrigan's world, he must accept

much that is opposed to his upbring-

ing, such as her affairs and his em-

barrassing love for her. Bryan

manages to overcome his scruples.

A Prodigal Child has all the sub-

stance of the pastel water-colour

that decorates the book's jacket.

DAVID STOREY'S A Pro- any particular time period, despite And then their feelings diverge.

amenities as cars and movie-houses

have crept into a tale of an earlier

time, ruther than markers which

liberate the boy from the burden of their emotions, nor does the author. Robinson builds up to her conclu-

focused on art; he also develops a

the readers reading. Well, they read

> is a good idea for a plot, but Jo Ann ten. Simon's Hold Fast to Love (Avon, New York, 327 pp. \$3.50) doesn't quite make it - possibly because ward of Lord Warringwood, who recognises as her true love after sampling the first).

LYNN M. BARTLETT's Promise Me Love (Avon, New York, 566 pp. romance but — like so many other have on the principal characters. switchback novels - hardly clude New York and Texas farms, reason why this shouldn't.

TREVOR is one of those rare writers who is especially good at recreating the perceptions of children (see The Children of Dynmouth), although it should be admitted that his Willie comes off much more credibly than his Marianne. Trevor rather glories n their miseries, specifically the pain of their unprinted young minds straining to cope with the idiocies of the adult world. This always promises to make good copy, and the story through their limited comsome of the best things in this book, like the horrors of schooling, are prehension of what is going on hardly related to the story at all. around them. This provides some of those delicious frontes we are Bring on the Black and Tans, however, or the religious represintelligence also serves to soften sions that turn rational people into swine, and neither Trevor nor the very important respect; for he has some of the hammer-blows of the reader glories in the suffering of the discovered sex as a subject for plot. The result is the reader is held

tother's care. When the grand-

mother dies, two great-aunts come

to continue their upbringing. But

the timid maiden aunts feel that the

task is beyond their capabilities, and

invite the children's aunt, Sylvie, to

raise the girls, but she is much more

willing Sylvic, however, must over-

come her nature in order to stick

style and leaves home to obtain it.

more and more akin to her until the

day the two give up housekeeping

This strange story catches the

reader early, enchanting him with

sion slowly, with infinite care, until

and take to the road.

finish the job for them.

of void. It doesn't seem related to the road, Ruth and Lucille grow up.

references to such modern Lucille wants a more normal life-

which place it in the current cen- Lest alone with Sylvie, Ruth grows

ribaldry. 🗆 telling a story, but it is not success-Murder scene

MARILYNNE ROBINSON'S first MASTER OF THE MOOR by novel, Housekeeping, is about multi-Ruth Rendall, Avon, London, 219 ple abandonment. Following their young mothers's suicide, Ruth and pp. £1.50. Lucille are left in their grundm-

Philip Gillon

RUTH RENDALL'S thriller combines the traditional mysteries of a detective story with gloomy descriptions of the wilder parts of the Sylvie is as unsuited as they are to English countryside. As in Wuthering Heights, the moor acquires a real personality of its own: it is both the scene of murders, and an accessory with it, for she has the heart of a to them. While I tried to probe the This may sound lovely, but it makes transient. In very strange circum-hows and whys and whos of the killwishful thinking and reality, even if for very difficult reading. The novel stances, always frightened that she ings, I found myself referring c seems to take place in many kinds will give in to her predilection for stantly to the map of the moor so thoughtfully provided. The characters functioning in this brooding milieu are portrayed in

> But it would be unfair to imply that the solutions aren't as carefully worked out as in Agatha Christic (whose pasteboard characters don't have the same force as her unwinding and intricate plots). Clues the clarity and strength of the tale. are provided; every thread is carefully picked up and woven into an impressive whole; solutions vince. In every way, this is a very satisfactory thriller.

with much menace, murder and maybem before first love becomes lasting love. The saving grace is that IMMERSION IN another century the story is quite charmingly writ-

WITH COLLEEN McCUL-LOUGH's An Indecent Obsession Henry James did it so well before (Avon, New York, 324pp. \$3.95) we her. She has tried the same thing in are nearer our own time: the end of a previous book (Love Once in Pas- World War II. The author certainly sing) so apparently the formula does knows how to tell a tough, tense work for her. Her heroine, Monica story. In a direct, hard-hitting style, Wagner, arriving from New York by she orchestrates the complications plane, suddenly finds herself in ear- through an up and down series of y nineteenth century London crises and maintains them through where she is Marlena von Mantz, a the individual characters. If you can German baroness, an heiress and a believe that duty may become an "indecent obsession," then the develops a passion for her (as does behaviour of half-a-dozen mentally enough back in time to make another nobleman whom she disturbed patients at a military hospital is plausible.

> What follows is love, murder. anguish, more murder. The obsessions portrayed are vivid and lifelike, and the murders become \$3.50) also reverts to the past for its less important than the effect they

> This is a compelling novel even if recreates its period (1873-7, dates one concludes by not wholly engiven). Here the heroine thinks she dorsing the possibilities. The hates the man to whom she is author's previous book (The Thorn physically attracted. The scenes in- Birds) sold in millions. There is no

melodramatic jolts as he is engaged by filling in what the narrators are

DOCTOR IN THE NEST by Richard Gordon, Penguin, 215 pp. £1.95.

ADMIRERS OF Richard Gordon quoted by the publishers of this book, claim that he grafts P.G. Wodehouse on to The Lancet, a boast that I for one, as a devout Wodehouse worshipper, repudiate and resent. At no stage in any of his books has Gordon written anything nearly as funny as the least successful word of The Master. However, I must say that Gordon

can be very amusing, if his books

are considered on their own merits.

And he differs from Wodehouse in a

When Cal pleads that he wants no more part of the violence, Skeffington cynically urges him to take the long view of things; history will forget the bloodshed and will judge by the outcome. This argument that the end justifies the means should also be familiar to us; it is as old as the first "just" cause in

ing accomplice in murder.

To Cal it all seems pointless. For MacLaverty there is no right or wrong, only individual pain, "the shit and the guts and the tears."

IN THE OMINOUS opening scene, a vulture-like Preacher drinks the blood of cattle freshly slaughtered by a device called the "humane killer." In the name of God the Troubles are sapping the lifeblood of the people, and have reduced Ulster to a sinughterhouse.

Cal has no stomach for the "humane" killing of animals or for the inhumane murder of Protestants. He even questions the Catholic concept of suffering he has been taught all his life: that suffering is a virtue, especially if one can "offer up" one's pain to God as a sign of one's love and devotion. It is just this ennobling of suffering that helps to perpetuate the Troubles.

Yet Cal is so burdened by a sense of his sin that he knows that he, too, must suffer, that he must endure the crucifixion he experiences in his dreams. The prospect is as gloomy as a rainy winter's day in Ulster, so we clutch at the opportunity to have our hopes raised momentarily along with Cal's - in the tender love scenes, All the while, the Troubles are closing inexorably around Cal like a vice, and the conclusion of the story is no less sad for being expected

Slaughter

CAL by Bernard MacLaverty.

London, Jonathan Cape. 170 pp.

"III.STERMEN would die rather

than live under the yoke of Roman

This is the essence of the Trou-

bles, the sectarian strife that has

racked Northern Ireland for the

past 14 years. We should under-

stand the Troubles, because we have

them all around us in the Middle

East, and even within our own

borders. All we need do to make the

above quote ring familiar is replace

"Ulstermen" and "Roman

Catholicism" with any pair of

Bernard MacLaverty's Cal is not

about the Troubles, though it is

steeped in them. It is, rather, the

story of Cal — a boy on the verge of

manhood; motherless, on the dole

and starved for love - and Marcel-

la. a beautiful widow who is equally

hungry for love. The Troubles bring

them together, permeate their lives

and doom their love for each other.

Cal is bullied, beaten up and

burned out of his house because he

is a Catholic. He has no desire for

vengeance, but fear makes him seek

protection, and the price he must

pay for it is active participation in

by Skeffington, a well-to-do intel-

lectual who perpetrates violence

without dirtying his own hands. He

uses Crilly, Cal's former classmate

and an oafish sadist, as his golem.

And because Cal's father has a van,

Cal is pressed into being Critiy's

driver and thus becoming an unwill-

The Catholic offensive is directed

he sectarian war.

adversaries in our region.

Catholicism. Not an inch.'

Esther Hecht

THIS WEEK'S EVENTS

THE TEL AVIV MUSEUM 27 SHAUL HAMELECH BLVD. TEL. 257361

July 23-28

EXPRESSIONISTS

BUCHHEIM COLLECTION

The exhibition will close on Saturday, 30.7, at 10.00

GALLERY TALKS IN ENGLISH AT THE EXHIBITION. EXPRESSIONISTS - BUCHHEIM COLLECTION: Sundays, Tuesdays, Thursdays — at 10.00 a.m.; Mondays, Wednesdays - at 2.30 p.m.

METROPOLIS (Germany, 1926, 107 mln.; black and white, silent with English toxts) Fritz Lang's film, with Brigitte Helm, Gustav Frohlich and others. The Israel Film Archive. Wednesday, 27.7, at 9.00 p.m.

EXHIBITIONS

PICASSO - SUITE VOLLARD

A series of one hundred etchings created by Picasso between 1930 and 1937 The atchings were selected by Ambroise Vollard, collector and publisher of prints. The series includes prints on such themes as the Sculptor's Studio, the Minutaur, and the Battle of Love, as well as three portraits of Vollard. From the collection of the Israel Museum, Jeruselem, gift of Mr. Isidor M. Cohen, New

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ISRAELI ART: NEW ACQUISITIONS 1982-1983 11 SCULPTURES AND TRIPTYCH - IGAEL TUMARKIN. Donation of the

SPECIAL EVENTS FOR THE WHOLE FAMILY Theatre, Sunday, 24 7, at 11:00 a.m.

INSIGHTS OF AN ACTRESS - A performance based on the Japanese tradition of theatrical dance. Presented by Netta Plotzky, with Michal Goldberg clarinet. Tuesday, 26.7, at 11.00 a.m.

PROGRAMMES FOR CHILDREN

THE WIZARD OF OZ (Japan. 1982, 70 min., in colour, Japanese with Hebrew subtitios). An animated film based on the classical children's story. Sundays to

LUCKY THAT I AM ME, An encounter with E. Hiller — reading and creativity games (in Hebrew). In cooperation with the Art Instruction Department, Monday, 25 7, at 10.00 a.m., for 1 st-2nd graders.

BALLOONS AND AIR - FORMS AND MATERIAL, A sculptural performance and creation with balloons, with Doron Eazit and the Art Instruction Department For 1st-6th graders Wednesday, 27 7, at 1 1.00 a m

SPECIAL FESTIVE SCREENINGS

SWEET BARBARIANS (Brazil, 90 min., in colour, with English subtitles). A musical film documenting the concert tour which swept Brazil by storm, Cocktall, and Brazilian music in the Museum Garden, an hour before tha screenings. Saturday, 23.7, at 10.00 p.m.; Monday 25.7 at 9.00 p.m.; Tuesday, 26.7, at 10.00 p.m.

One time screening:

METROPOLIS, Wednesday, 27 7., at 9 00 p m (see Expressionists Exhibition). Regularly
YOL (The Way) (Turkey, 1982, 111 min., in colour, Hebrew and English

sublities). Awarded the Golden Palm and the International Critics Prize, Cannes, 1982. Daily at 4.30, 7.15.

Visiting Hours: Sunday-Thursday 10 a.m.- 10 p.m. Friday closed. Sautuday 10 a.m -2 p m., 7-10 p.m.; Box Offica; Sunday-Thursday 10 a.m.-10 p m . Fnday 10 a.m.-1 p.m.: Saturday 7-10 p.m.; Hetena Rubinstein Art Library: Sunday, Monday, Wednesday 10 a.m. 4 p.m.: Tuesday, Thursday 10 a.m. 1 p.m., 4-8 p.m : Circulating Exhibits (toan). Sunday-Thursday 10 a.m.-1 p.m., Tuesday 10 a m -1 p.m., 4-7 p.m.; Graphics Study Room: Monday, Tuesday, Wednesday 10 a.m -1 p m.: Sales desk. Sunday Thursday 10 a m.-8 p m . Saturday 7-10 p.m. Information dosk and box office Tel. 261297.

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in honor of the five hundred and sixty North American and Israeli teenagers on the 1983 United Synagogue Youth Israel Pilgrimage Shabbat Nahamu, July 23, 1983

Divrei Torah:

Guy Kalssar (Hebrow) Congregation Beth El Zedek ndianapolis, Ind.

Howard Rosenberg (English) Shelter Rock Jewish Center Roslyn, N.Y. Tefilot begin at 8.30 a.m.

The Annual USY Alumni Reunion will be held early in 1984.



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We are pleased to announce a Drasha on the occasion of Shabbat Nahamu on the subject: "WHEREIN IS THERE COMFORT?"

Professor Simon Greenberg, Vice-Chancellor of the Jewish

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PAGE FOURTEEN

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FRIDAY, JULY 22, 1983

PAGE FIFTEEN